

Drawing on the Transfer Ticket

Siting Gesture in Post-Simulacrae Transitive Space

Edwin VanGorder



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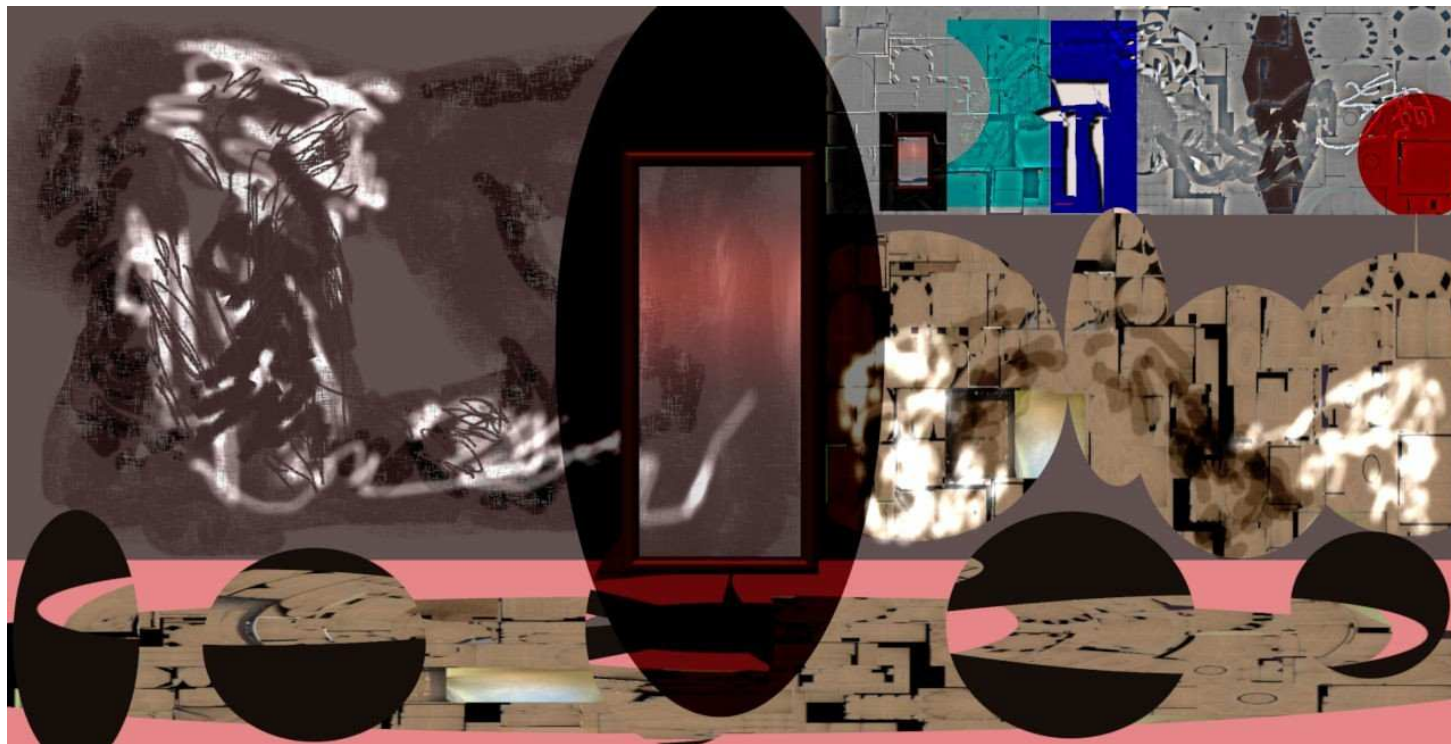
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Introduction

This project initiates a series of “transference” within my art which reflect on an original position of being in a bus stop outside a museum, and while integrating the street visible video and transparency of glass structure proceed to realize the issues of reflectance, immersion, transparency, projection and , cultural siting of gesture of within a contrasting rhetoric (of meta-virtuality) In my thematic the brick and mortar world is devolved through drawing art to the virtual realm and the institution of art within a conceptual threshold of language and of virtuality in the cyber medium beyond allegories ,searching out the deeper structures of formal realization through tropes and extensions of identity to flux and being which the arts of language bring to their culture and aesthetic of broadening perception. The term of the title towards drawing on a transfer is as much to say as drawing on trope. I give it the neologism of a post simulacrae time in Transitory space toward gestural siting.



Topos

Drawing On the Bus Transfer Ticket

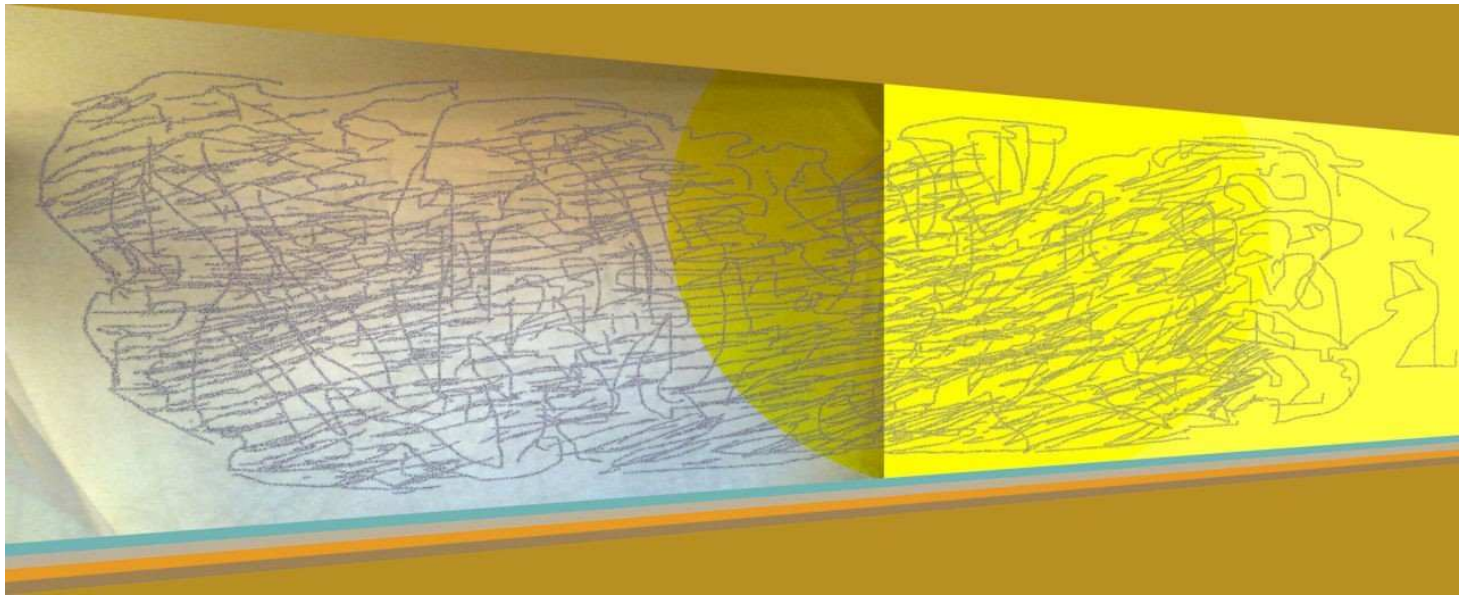
Siting Gesture in Post Simulacrae Transitive Space :between Rhea (Flux) and Ousis (being)

rendering drawing as draft and abstract (“concept’) From the Bus Station Metaphor of Einstein and the Rhea Mode of Bohm to a study within my drawing practice relating evolution of magic to philosophy over past and current time in drawing prosody.

The proem observes the term “renaissance” indicating a syntactic blending of rhea and ousis (flux and being respectively) as cognates within a term we associate towards a broadening of the artist’s role and a corresponding emergence of drawing as topological to interdisciplinary pursuits. This pertains to knowledge as topographical- for example Duchamp’s glass as a “philosophic painting “shows that appreciation of - the thought experiment which drawing relates in its prosody or relation to flux, and its siting within cultural ontology as a whole. Bohm a colleague of Einstein similarly proposed a “rhea” mode or multi-evaluative stance based on relating rhea and Rhetoric to “contextualizing via “levate” towards “relevant”.

The famous rhetoric of the bus station allegory show simulacrae of subject and object as requiring mediation, on a cosmic scale “many “ things are appropriate to that metaphor since “bus” is word which means “many things” In the spirit of that - allegory my project begins with a play on the word “rebus” The term often means combining a word and image i.e. the image of a bus with the word “stop” (I encountered the term first in Leonardo’s manuscripts where there is a codex on the subject) but also extends to broad use of a phoneme for constructing further puns upon ambigua. Obviously the phonemes of interest to me are Ousis and Rhea and much of this has to do with their relation to an evolution between magic and philosophy our culture relates to via the Pre Socratic’s and the Persian Magi as formative to categorical thinking and the conditioning of hypothesis upon the elasticity of language intuition in which then one sees the broadening contexts of being and flux.

The Inverse Applied square of drawing light: because I learned to draw “blind”-(“blind drawing”-not looking at sheet)) I did not understand that the sensation of reversing direction on a capped drawing stroke had to do with crossing midline, one was actually repeating a motion that was going either away



or towards body-bodi-semiotic-somatic mark... the idea that rhythm relates to physiological coordination of “crossing midline” is interesting, as is the related structure of the eyes “chiasmus” which like the verbal rhetorical structure is a cross indexing... in terms of rhythm then, if one begins a stroke at center the continuation of directional mark sustained will objectively change when one is actually going in the opposite direction at the flip turn. The needle or dropping dew stroke carries the information of a reverse in marking direction that will sustain the original axis on the turn. (a couplet) – a flourish on the other hand is the opposite of that, and the double couplet or Chinese “heng”stroke is the emphasis of the dropping dew. The idea pertains then to that phrase I keep repeating: motion towards and away an ego object creates the subject... Crazy Horse has spoken...

Note: the triplet is a verse- the couplet is a trope... the trope or reverse is exactly that, and a motion away- the elasticity of logic, while the rebound, or movement in on a three part motion or flourish is “flowerish”- returns the center as version and verse.

1) Drawing and Art Movement
Towards Institutional critique

CUT AND PASTE :RHEBUS

Rhebus : a representation of words or syllables made by pictures of objects or by symbols whose names resemble the intended words or syllables in sound- also a riddle made of such pictures or symbols; (Miriam Webster)

In this project the very word rebus is provided a rebus by relating the idea of rhea or manifold to bus or many things, with a beginning reference to a bus stop outside a museum, the sound value in relation to rhea branches by a transference I specifically form to “rosacea” as indicating the passage between a matrix and a manifold of software argument and philosophic brackets of my own drawing practice which are mapped in the project as a relation between magic and philosophy formative to drawing as concept (concept meaning “abstract” and also “draft”)

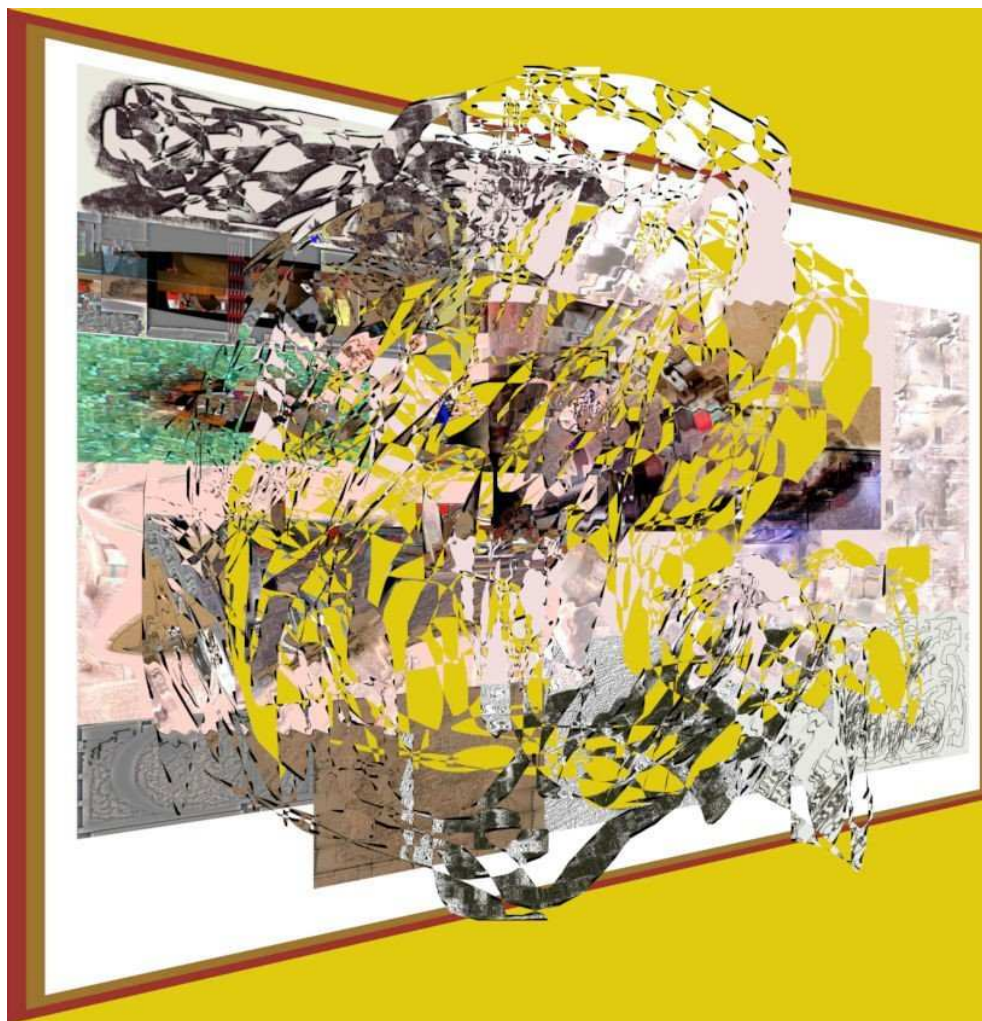
Art Etymology

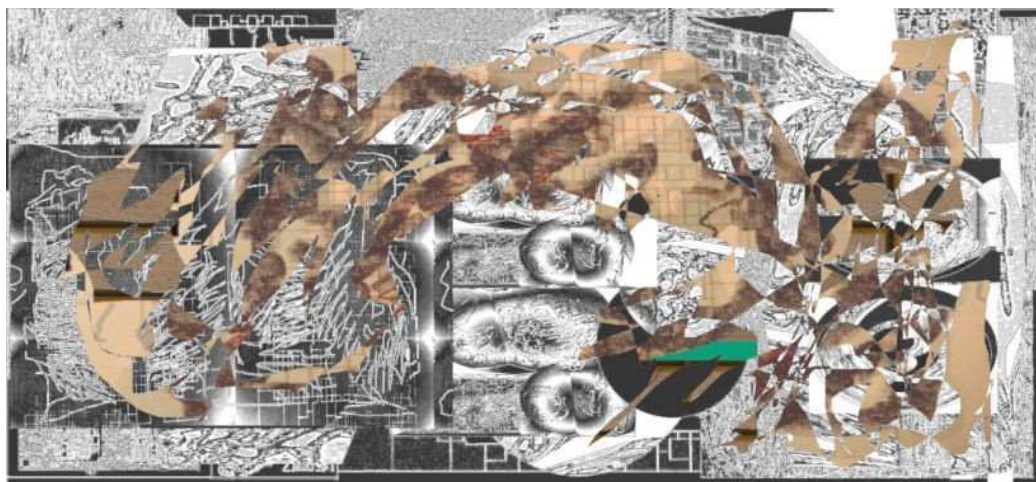
Hypsos rosacea rhea etc are concepts at philosophic bracket of presencing thematiics

The Software arguments show topics or the software arguments such as mirror palettes and explosions...

Hypsos (relaxing fascination of bonds of logic or procedure -“artistic proof”)

Aesthetics –Thetis- asw- thetic- Tethys-Tether Evolution Magic to Philosophy : Concept and Artistic Proof-rhetoric-topological thinking. (Milesian Cosmogony and Meridian Theurgy the former a city building initiative embedded to knowledge systems developing in PreSocratic time while the theurgy are the theoretical tensions between experience and its ideaification. For example:Lateral and Horizontal formats relate towards movement along the terrestrial plane or Goetia of the object, and the vertical as indicating upwards release from topography to topology or theuria... The Information





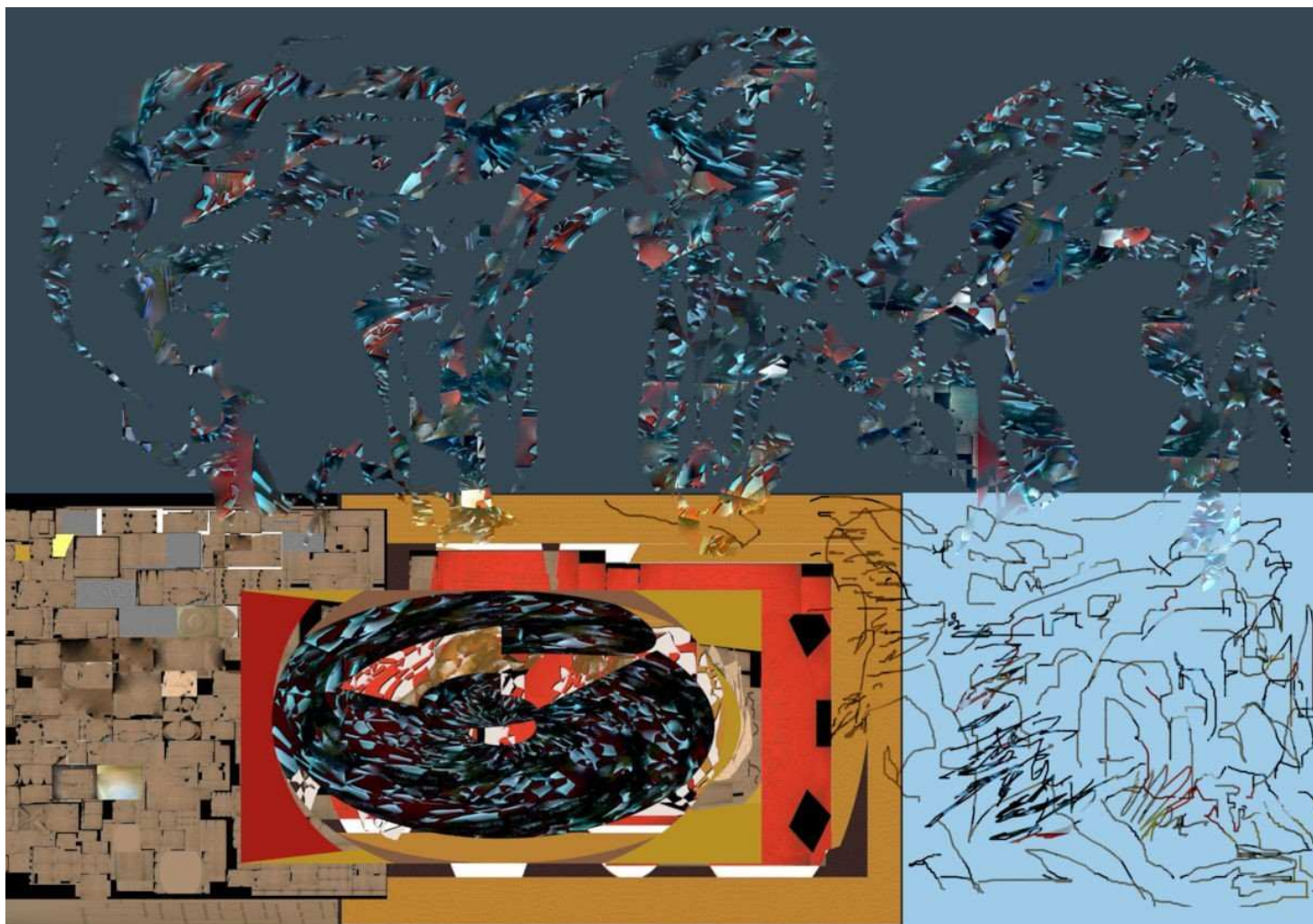
Architectural Chapter: An entry upon idea is to take the lateral and horizontal movements between Milesian Cosmogony (rebuilding a city towards a broad interest in culture and “seeing” or finding out- visualizing of PreSocratic thinking poetic's) and the Meridian Theurgy by which the Venice of Tiepolo's etchings had received the Persian cult relics of relating Goetia or object and earthly modes as topographies in relation to theuria or the topological motion upwards towards theuria. In his monograph on Tiepolo Roberto Colosso observes the many serpent like staves and creatures of the Scherzo and Capriccio (which are in vertical and horizontal formats respectively) to the general idea of such movement along the ground between power and knowledge as power... I think the forms of the etchings referenced the “Spartan staff” mentioned in Plutarch's Lives of ... in which wrapped cords on staves created a code (as we see in the medical symbol)- and that Bernini's gyrating pillars in the Balduccinno were an expression similarly then of those ideas...

.Project Notes: On Transference

The theme of an institutional critique is embedded in this project by my daily experience within a bus stop outside a museum , relating to a glass transit shelter across the glass Museum building which has an externalized video projection regarding the project that can be seen through the glass, thus a complex of immersion, transparency, projection and spatial-cultural intersection in the transitive state met by the transit system > The location of this experience within my own assimilation becomes resited within my own art to meta terms of virtuality and my own production relating to the ideas involved as institutions, through a series of transfers I move from the brick and mortar origin described to art and language at the levels of rhetoric and allegory as configuration of meaning on such meta-virtual realms I consider a post transitive state of siting gesture.

In some of these drawings the form runs off the sheet unlike my normative mode, the idea being “the other side of the coin” i.e. the sense of the unseen which is like a vacuum or slipstream of which a kind of compression affects the series or canon in the same way pattern as repetition has a relation to erasing and in prosody or the “counterpoint” a kind of erasure structure of horismus and litotes (negation and negation negated as negotiation).

Note Goetia means the opposite of theuria, within magic per the Persian Magi the idea we inherit of substance and idea, negotiate has the sense of that meridian via the horismus and litotes i.e. negative definition and its own negation to positive.



Fountain/ explosion: the information in the drawing at one section is recirculated in a different form as the drawing motion describing another object,

Spatial layering: Hypokomeionon, - Koinos to consult- as in the coin of fate is a disengagement (hypo) contained in the term “hypsos” or root of the concept come down as “sublime” via Longinus...however the release from fascination was detailed by Lacan as Cezanne’s contribution towards creating a kouros or standing rhetoric not of time but enveloping circumstance, “circum re...”. generally a fated necessity of redefining both rhetoric and nature. As mentioned, The idea of a Renaissance as raising to view the building of a culture has roots in both Meridian Theurgy (Roberto Colasso states theuria) and Milesian Cosmogony (Milessus a rebuilt city with view to broadened view of world and research, including the rounded Orpheus which Heraclitus probably refers to in his relating Bow and Bios as synonyms towards release and tension in sight sound rhyme and reason through the tropes of season mood and mode.

The relation of the graven image as showing and not showing reflects on the quality of sculpture as relating the seen to its continuation in space which also conceals of necessity via the limits of the visual field... simulacrae in fact was the word given to sculpture, and links flux to being in this sculptural sense : moreover the nature of pattern in the viewing of a coin toss embeds the activity of the toss or the “turn” as also meaning trope... in the spatial given of the sidedness, the repetition, pattern, is in fact a kind of erasure, and out of this erasure or double negative comes much of the prosody of drawing in terms of crossing midline to establish in the turn of the hand the musical equivalent of the return, flourish, double return out of which the mirroring that occurs carries the structures of a counterpoint stressing the canonical delivery to its poetics of emergence.

This project is meant for arts of engaging the emerging rhetorics or states of associative thinking in the neurological branching of the contemporary world within its arts of culture. How do you identify you’re personal aesthetic and connective mood and mode?

Renaissance and Reincarnation Tropes and Chimera of Drawing Space and Sight.

In my provided neologism the two sets of words which generate cognates towards the root meaning of ousis or being and Rhea or flux are bridged by their combinative term: “Renaissance”



cut a way- implosion, the relief structure verges on no-space... yet also a shadow box realm

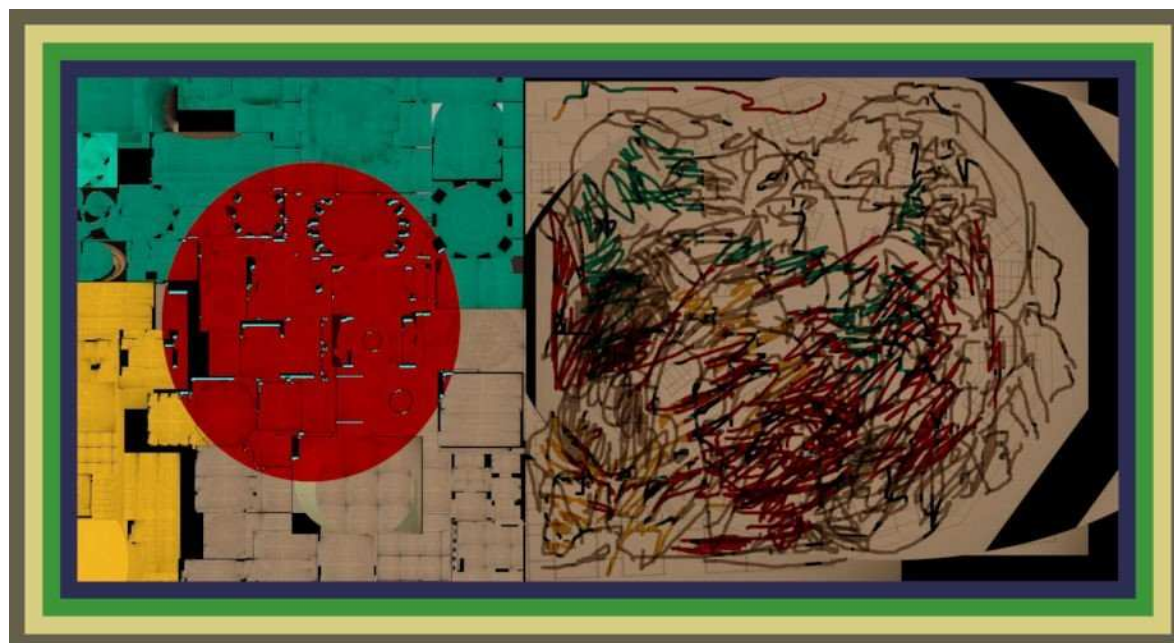
Rhea set includes : rhetoric, reincarnation, reality, reason, rhythm, rhyme, create, dream, reassign, rhapsody, realm. An ousis set includes place-names such as Russia, Prussia and Louisiana; as well as oceanic, osmotic , oscillation, fosse, rosacea, proud, knosis-knowledge, oasis

As mentioned : Einstein's Colleague Bohm created the neologism "rhea mode" in his book Wholeness and the Implicate Order. "implicate order" was his take on "rhetoric" or the foundation in poetics as ethos pathos and logos by which Aristotle foundation categorical thinking as founded on the elasticity of logic contained within the hypothesis as the to-be throwness or interjections of the subconscious in forming consciousness.(each generation revises the idea of nature, and also the neologisms towards rhetoric)

As psychology, like physics, has come to be a standing rhetoric the structures as well in their (psychological) collective state of transference-subconscious-pattern- and drive give further clues to developing a Renaissance bridge between ousis and rhea. The Drive of Freud is directly a quote from Hegel's rhetoric of "sublation" by which motion towards and away a subject (like Greek grammar) creates a subject relative the ego as it integrates experience it creates partially by finding and partially by creating.

Picasso borrowed from the oscillation idea of Berenson (that object and subject transpose) in his famous "drawing is a perception of time" and followed this up with the observations that he found but did not seek, and otherwise valued seeking over finding... out of this matrix we can with a sympathy towards Picasso's sympathy for "magic" take a look at the lore of the Persian Magi by which theoria and Goetia , experience and theory interlace. We can accomplish that identification by taking a look at the idea this "simulacrae" designs to throwness as the the psychological term predicating "slippage", metonymy or transference via the pattern of events concealed in chance events" the toss of the coin exist in the many Watteau sheets of misenpage relating the opening and closing hand, these Rococo of Baroque transubstantiation of event to place and time in the drawing space mark a relation of drawing to the word "concept" which means "draft" and abstract"- out of the simulacrae, cubism motivated a topological thinking made possible by Degas relation to creating a broad view of what drawing is.

The structure of chance fate and fortune within Greek thought were a raising to view, a rhea mode, by which they put aside the authority of the Gods as themselves subject to fate, and fate in loosening these bonds to the first identification was an



A filter enters a drawing note in that the surface is indicated not on an object per se but on color itself which then contributes an association

adjustment or “kairos”, harmony out of “discord” by which the release from one claim of cordage was opening, thus if a syllogism for example marks one claim to another and binds a conclusion, the release from claim as de-territorialization to borrow the rhetoric of deconstruction: would be “exclaim” like site and nonsite- the rhetorical word for exclaim is ecphonesis i.e. a single word with exclamation mark – Drawing!

Probability theory is intuitive: descriptive, not explanative and my version is another layer of intuition only, but it relates on a rhythmic more internalized level which allows a relation to physicality of “crossing Midline” and reflexology to neurological branchings as a drawing approach by which “abstract” and Draft” reflect according to the word’s (concept) definition....

In my work examples a given drawing relates color borders as giving the compression force that seemingly “bends” the formal lemma of the drawing circuits in the first lefthand panel, through (that) color spectrum while the drawing section on the right seems to build the gradients of a layered field through the opposite of the colorspectrum via corollary collective of chromatic spectrum or value ...

Probability as pattern surfaces in my interest towards rhythms... out of which drawing as art can through prosody relate to intuitions that build out of physical orientation to basic symmetry... But the funny thing about “probability theory” i.e. mathematics is that it does not explain the phenomena, it is intuitive, and only builds a descriptive apartatus that functions very well, hence the mathematical use of the word function I suppose... whereas for form to follow function the question remains that the function has form remaining to be explained even though form. Probability theory therefore is “lucky” (itself). Not information to advertise to a gambling addict I would suppose....

Explaining probability is like explaining existence: why should something be rather than not be (which in the question looks at the “case “ of existence, an identification in human thought that makes the question so difficult)

Within my art I add another layer of intuition and luck which out of the effort is linked to fortune and fate and the idea therein that the trace of ones own activity is



somehow a pattern which in the pattern like mirrors mirroring mirrors creating the world of motion reverses, loops, flourishes that contain logic within logic itself while rooted in a physicality and in this activity a pattern which repeats is also in a sense an erasure, linked in the end to the formative value of a vacuum.

Ambigua in rhetoric mean general statements that can be used to make puns which are logical branchings, similarly rhetoric was structured by Aristotle to maintain the potential of hypothesis to form on intuition, like the stage of infancy in which the child must lose some of the gathering strength of the hand in order to become adaptive to the total range of motion.

Aethersque Cosmos: Some Returns on Heraclitus:

Heraclitus's statement that "the fairest order (cosmos=Greek word for order) is a heap of random sweepings" seems to take the connection the Persian Magi had to Egyptian cosmogony as linked to a sense of generative primordial chaos, while his wording "it is an attunement that turns back on itself like that of the bow and the lyre takes the pun "bios" –bow or life which he develops over other references as he goes along in no particular order. E.g. "the name of the bow is life its work is death"... "life time is a child at play moving pieces in a game- kingship belongs to the child"..etc... while adopting the sybilic mode "utters things unadorned and mirthless and unperfumed but her voice carries a thousand years through the God who speaks through her...." The God would seem to be linked to Orpheus (bow and lyre= Apollonian and Dionysian instincts) yet the fragment directed at random sweeping could well be a "turn" of phrase (trope) indicates the Milesian Cosmogony, the city which stood for new assimilation of world view and philosophy in the very course of its rebuilding which on the one hand for the first time in history initiated a formal grid system and on the other introduced the shell or bow like form of the Orpheum or play stage which in turn became by no accident the structure of the astronomical observatory and in our culture also military fortifications which adopt the rounded form as does the cultural currency of coin which in its status of throwness as it were invites to the idea of "currency" that of a turn of fate, the chance and dizziness of the heads and tails of a currency of necessary intellectual chimera as humors of mood and mode as the space and time reflective of ambigua as were the nature of his wordings inclusive of "currency"- "fire is gold"- "in measures kindled in and in measures going out" His statement is



niche space takes a virtual turn, the logic is like that of chipped plaster motivating the imagination towards the "days work" of fresco,



a kind of “institutional critique” in that the city which is designed to see in so doing encounters the human and celestial orders which change and turn, in fact the word trope originally derives from the anxiety of early civilization towards the winter and summer solstice and equinox which indicate that path of a necessary sun which appears to be leaving yet for our survival must return.

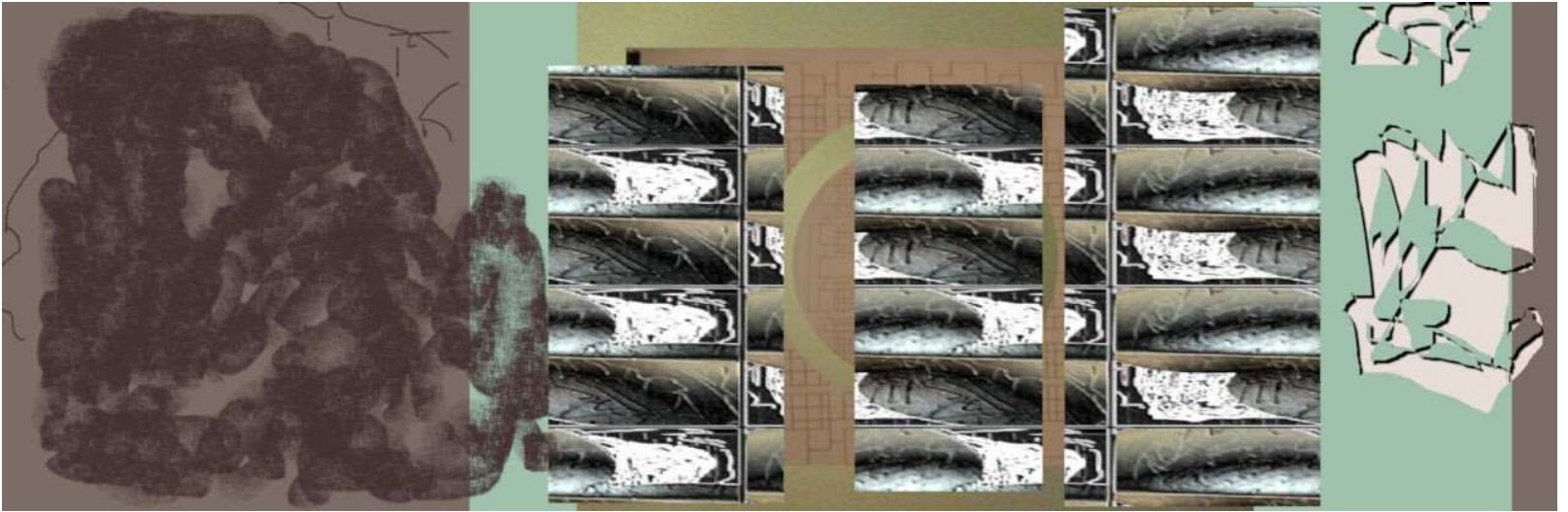
Thus the adaptive currency of the philosophical statement necessarily entertains a certain ambiguity, as in the phrase “certain ambiguity” according to which the statement becomes self reflective towards broader categories, and accordingly the idea of “disambiguation” or contextualizing of intellectual currency is like the critique of the Milesian Cosmogony not a forbidding of ambigua, for it is out of intuition that throwness, transference, metonymy allow the elasticity of logic to function within categorical thinking topologically (topology as a neologism)

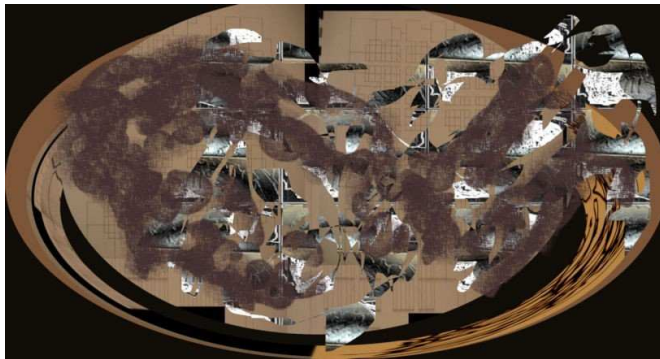
Since a culture of statements, directed at culture embraces many things it is worth noting the word “bus” means many things, since a bus station figures heavily in our own intellectual culture thanks to Einstein... in my own current projects I have taken the term “rebus” as self reflective i.e. forming a rebus on the very word in my own work in relation to a bus stop outside a museum of which an externalized video in relating to glass of museum and shelter becomes the Orpheum linking the cultural space according to projection, transparency, immersion, reflectance... Thus all in all the “bus station “ receives many “transfer” tickets of which this written statement is one.

Within Heraclitus's statements is the idea of a “great year”, a year of years so to speak, a vast expanse of time... which in the context of his philosophy of “fire” is an early model of “light year” I should think...

1) Summary

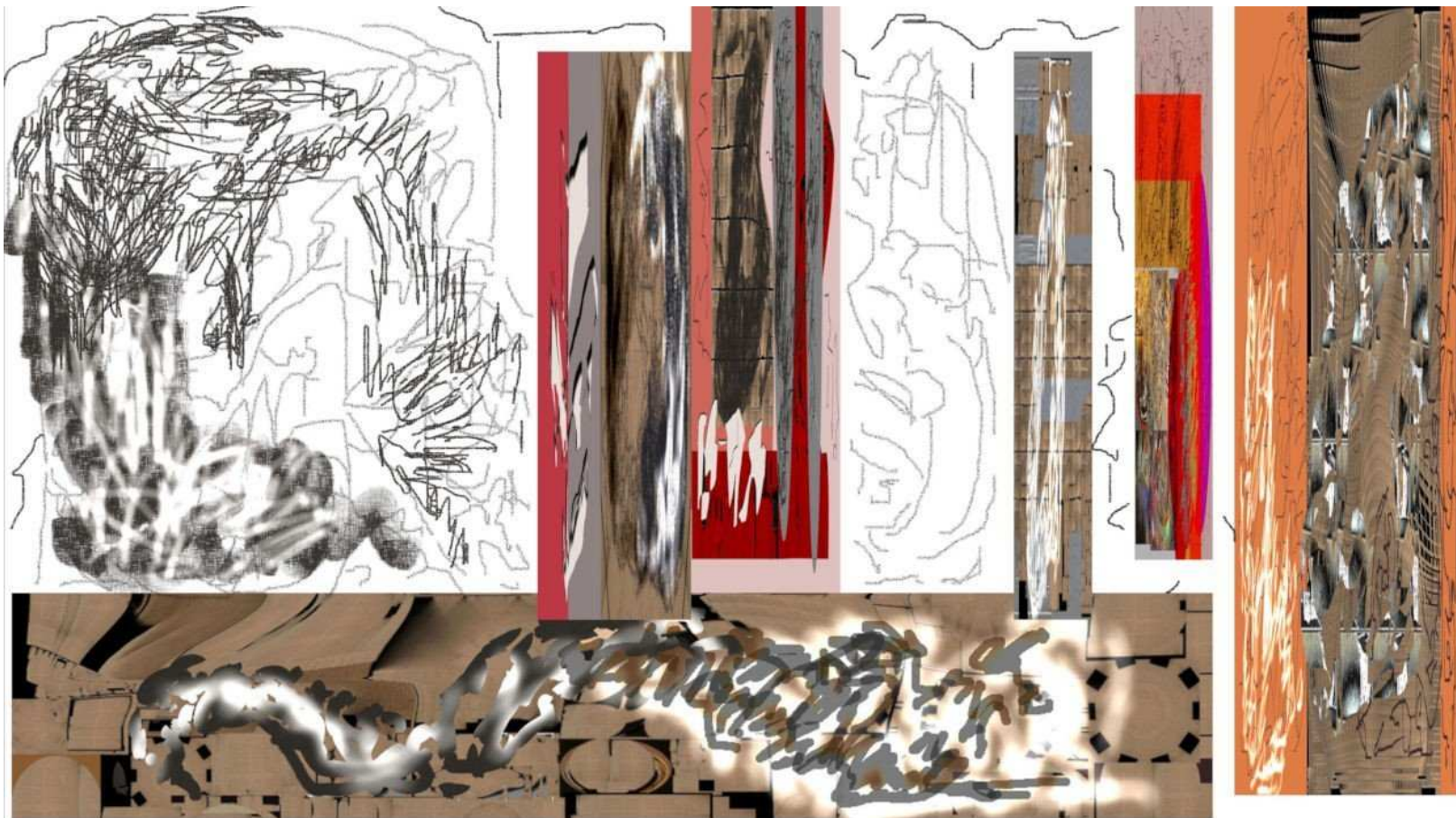
Institutional Critique can be seen as transferrable from the brick and mortar world to the institutions within language of process by which rather than function following form it can be seen that function is already form and form as art are the structures of imagination, rhetoric in its positive sense of configuration of art within art.

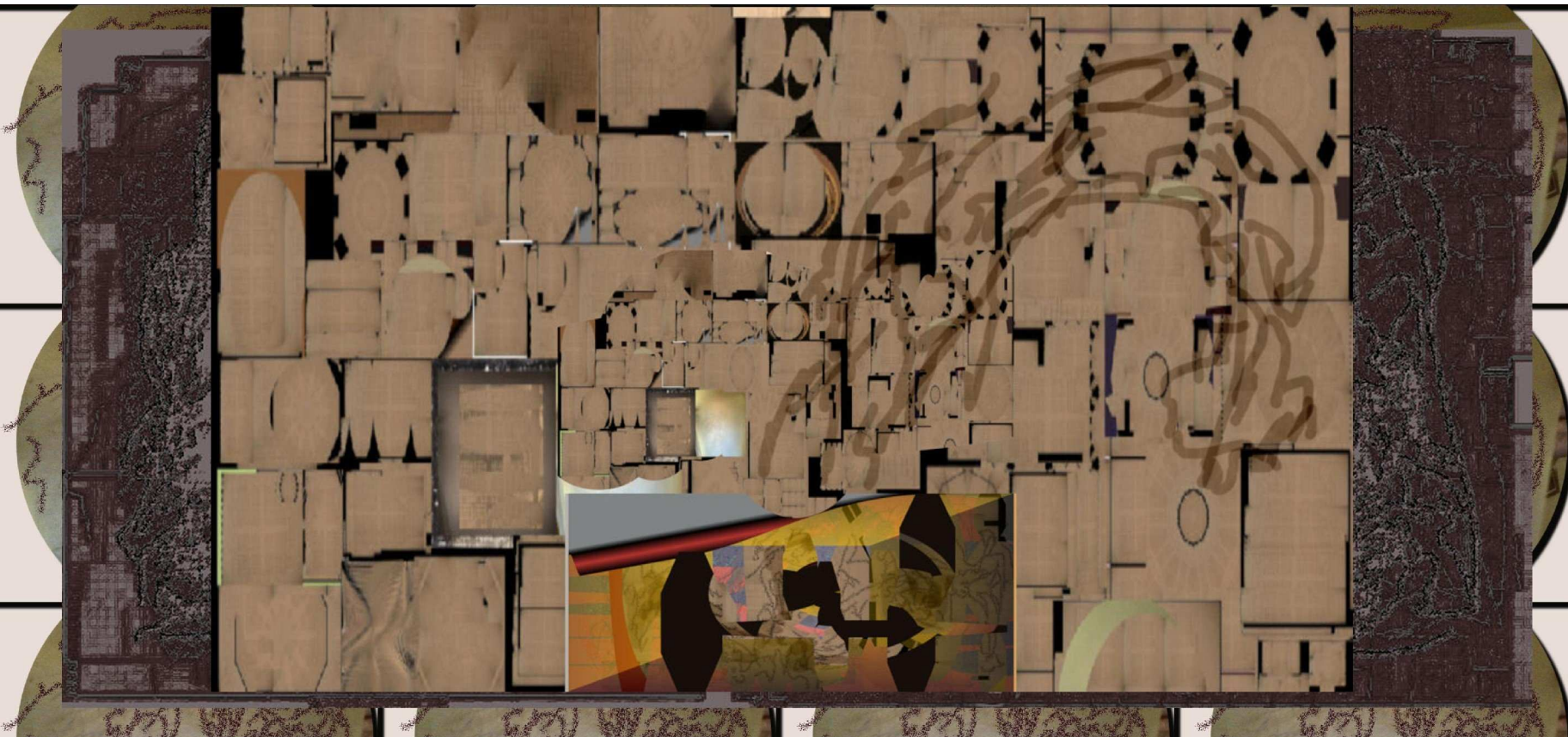


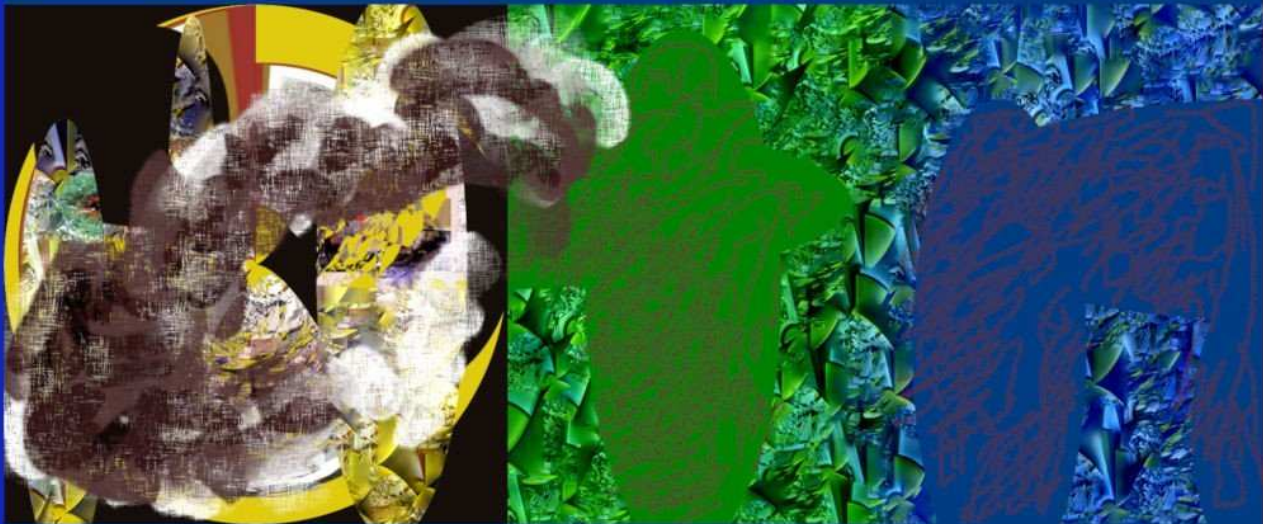


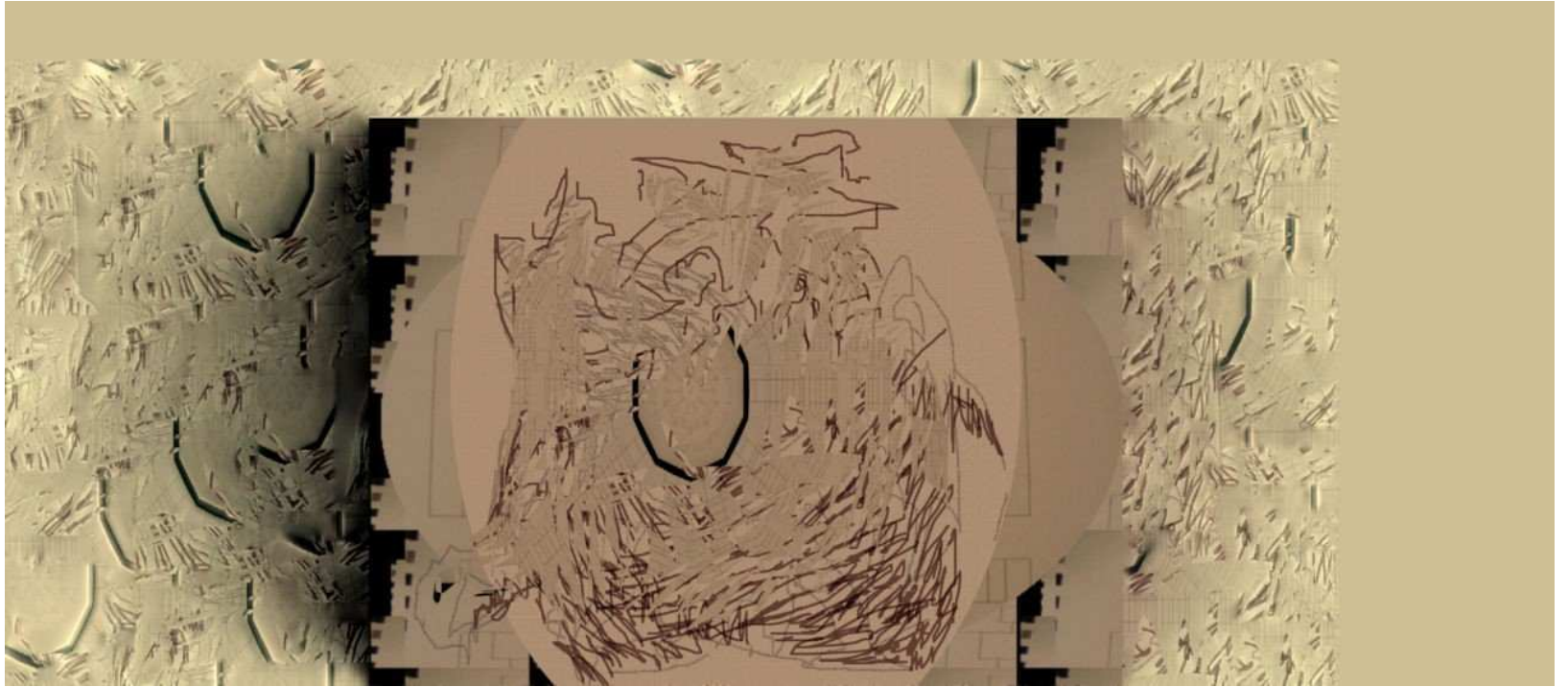
Tectonic plate as coin of a new realm of cyber scrolling

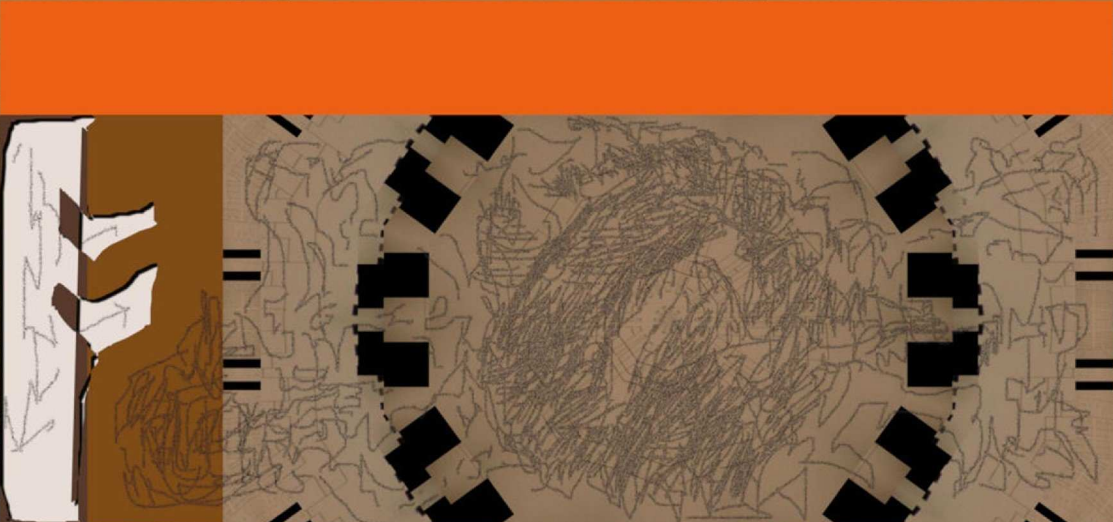
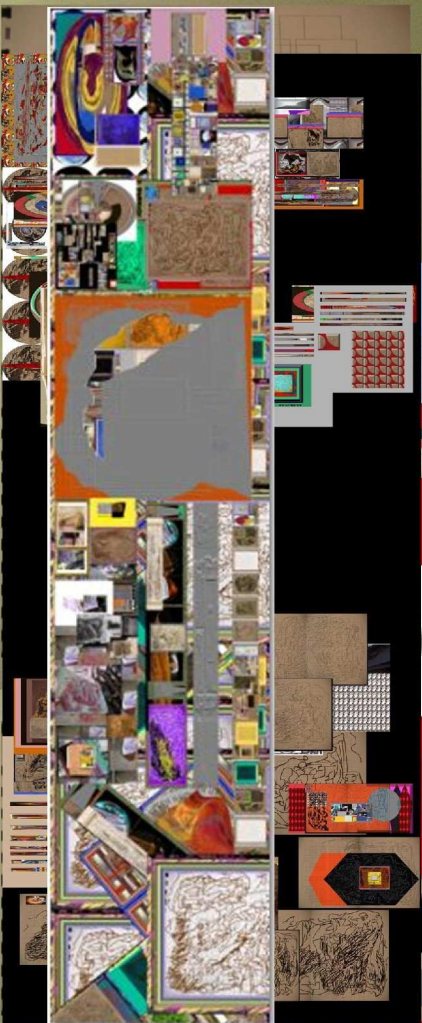








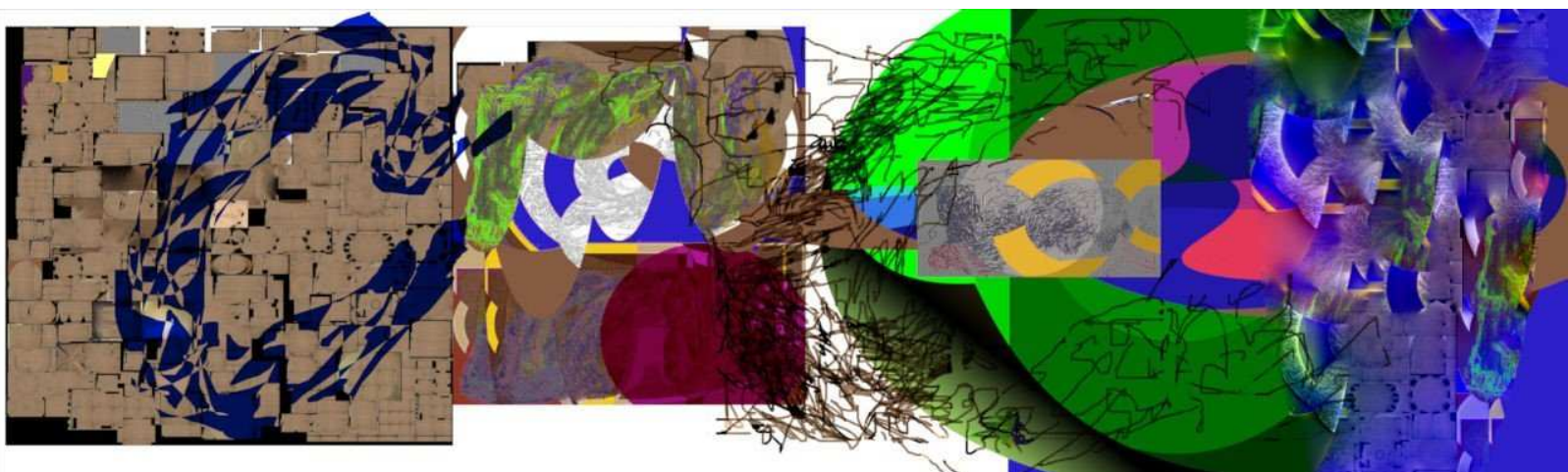






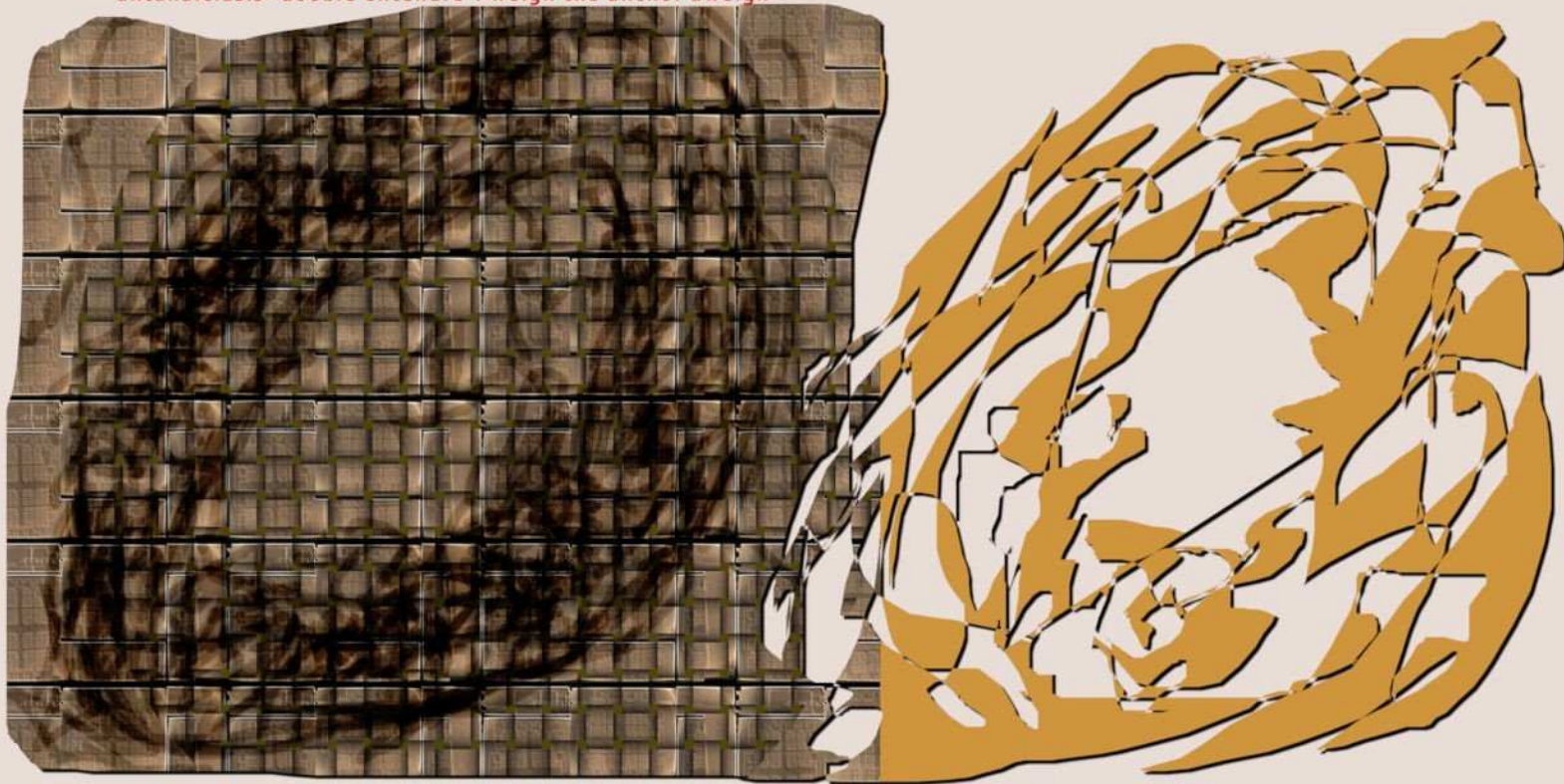
Bernini's Umbrella, the idea of a bus station place in a new structure is like the Balduccio, - a collapsible logic...



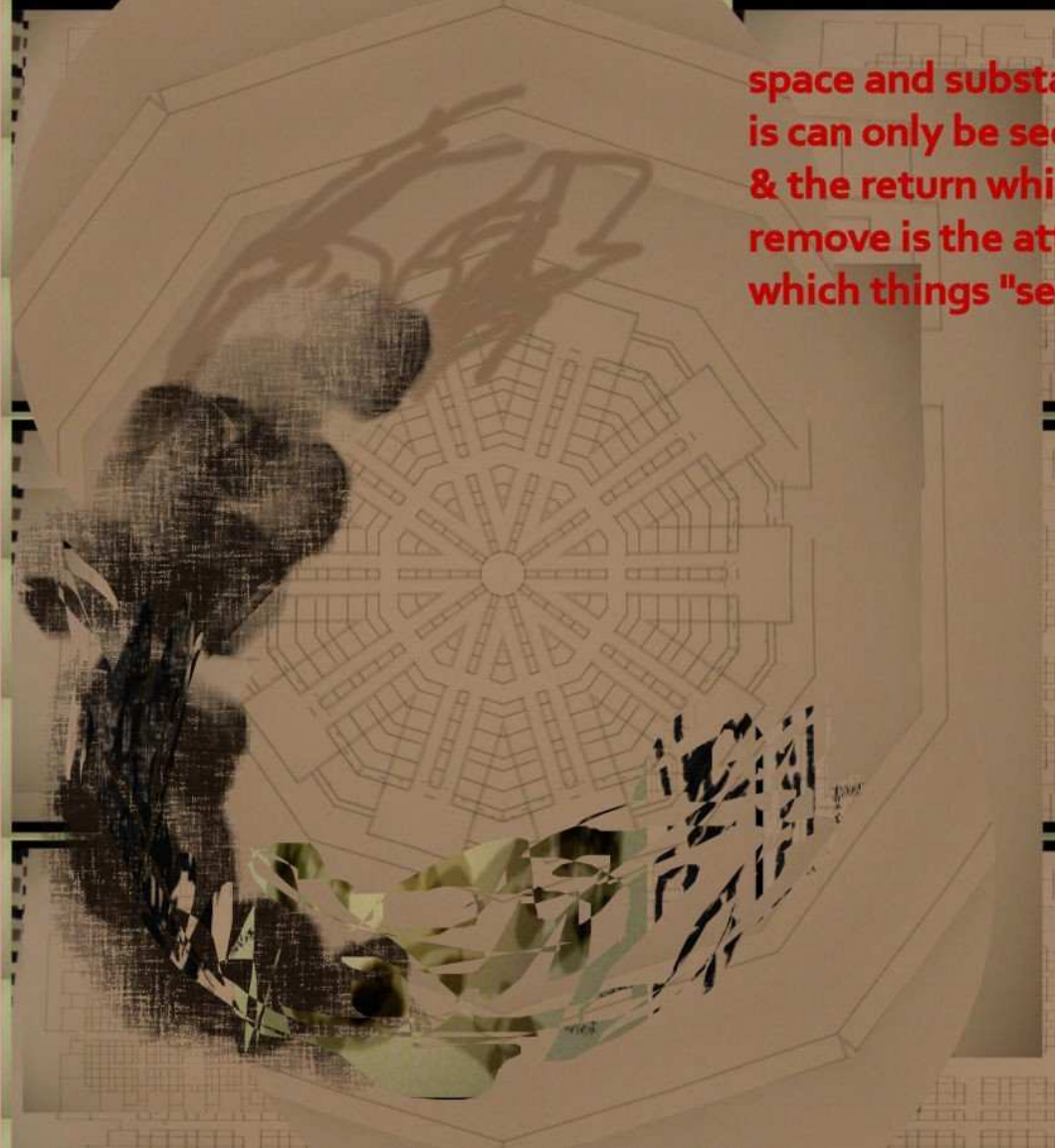




antanalclasis- double entendre-: weigh the anchor aweigh



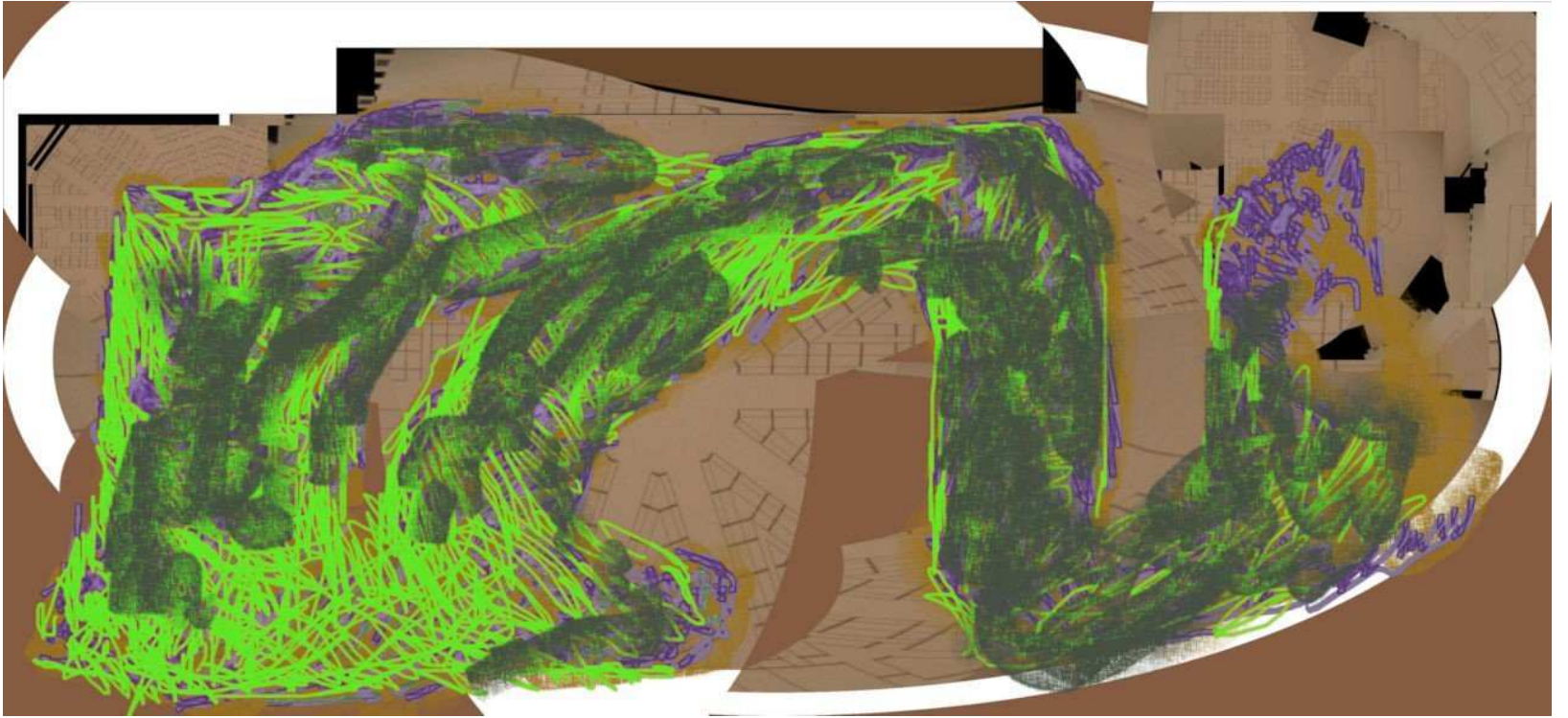
**space and substance- that which
is can only be seen at a remove
& the return which is that
remove is the attraction by
which things "see".**

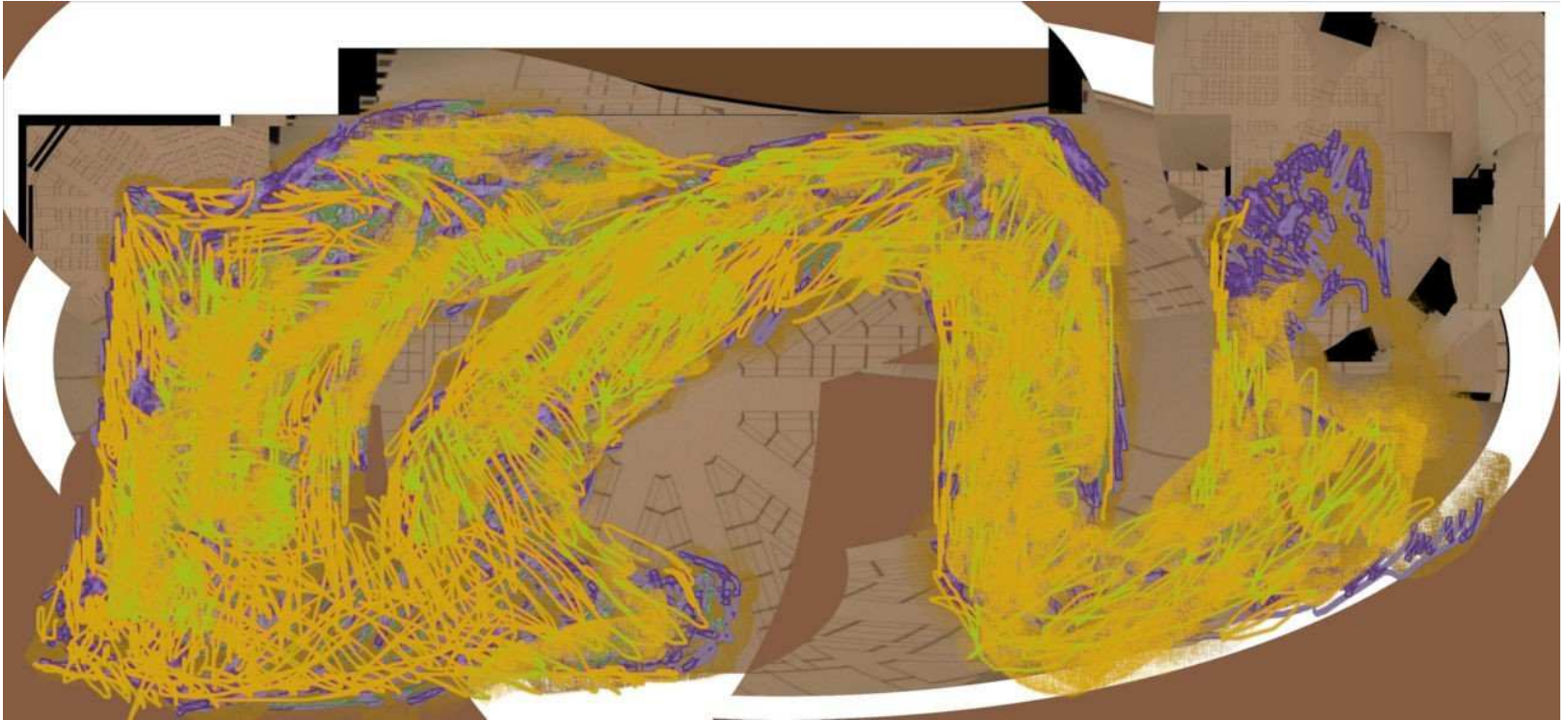










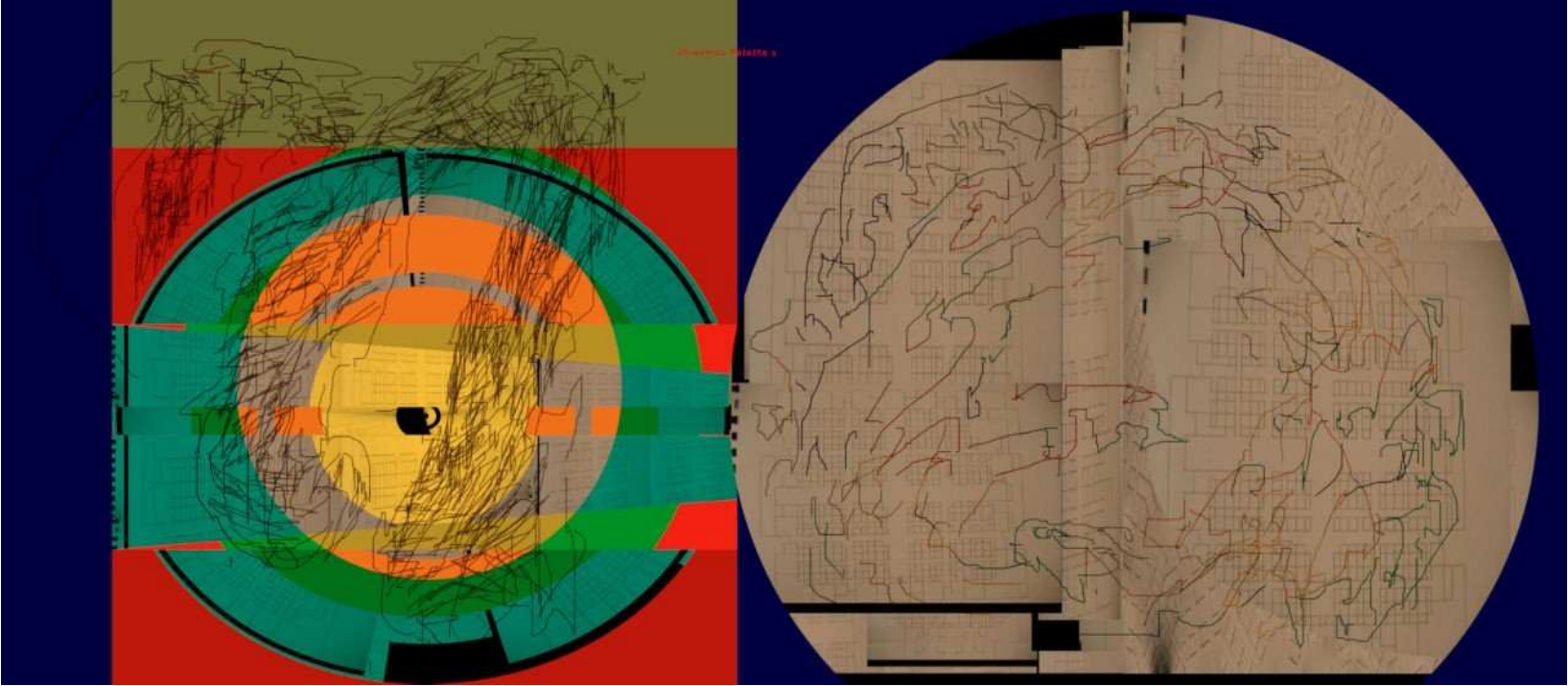






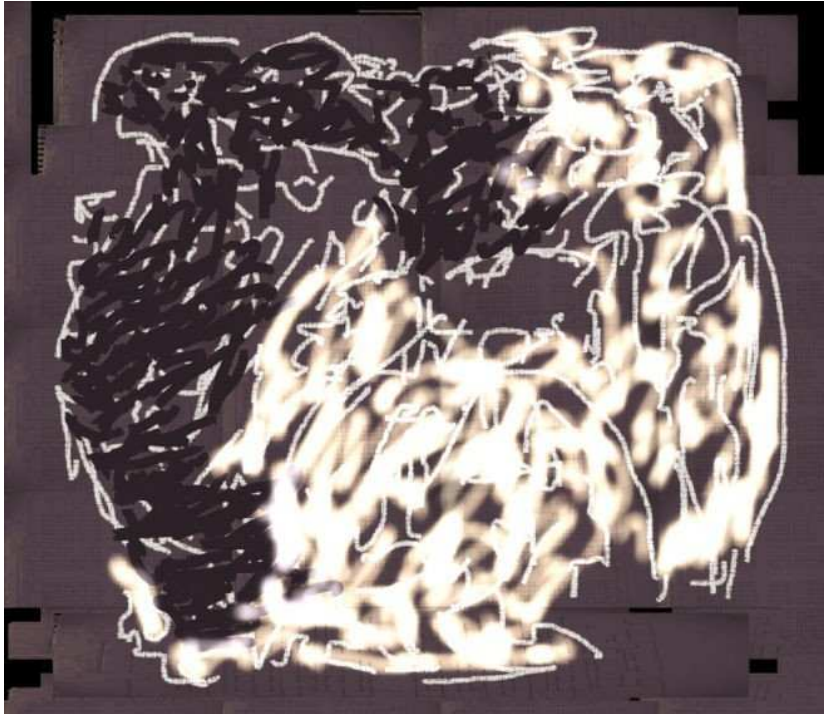




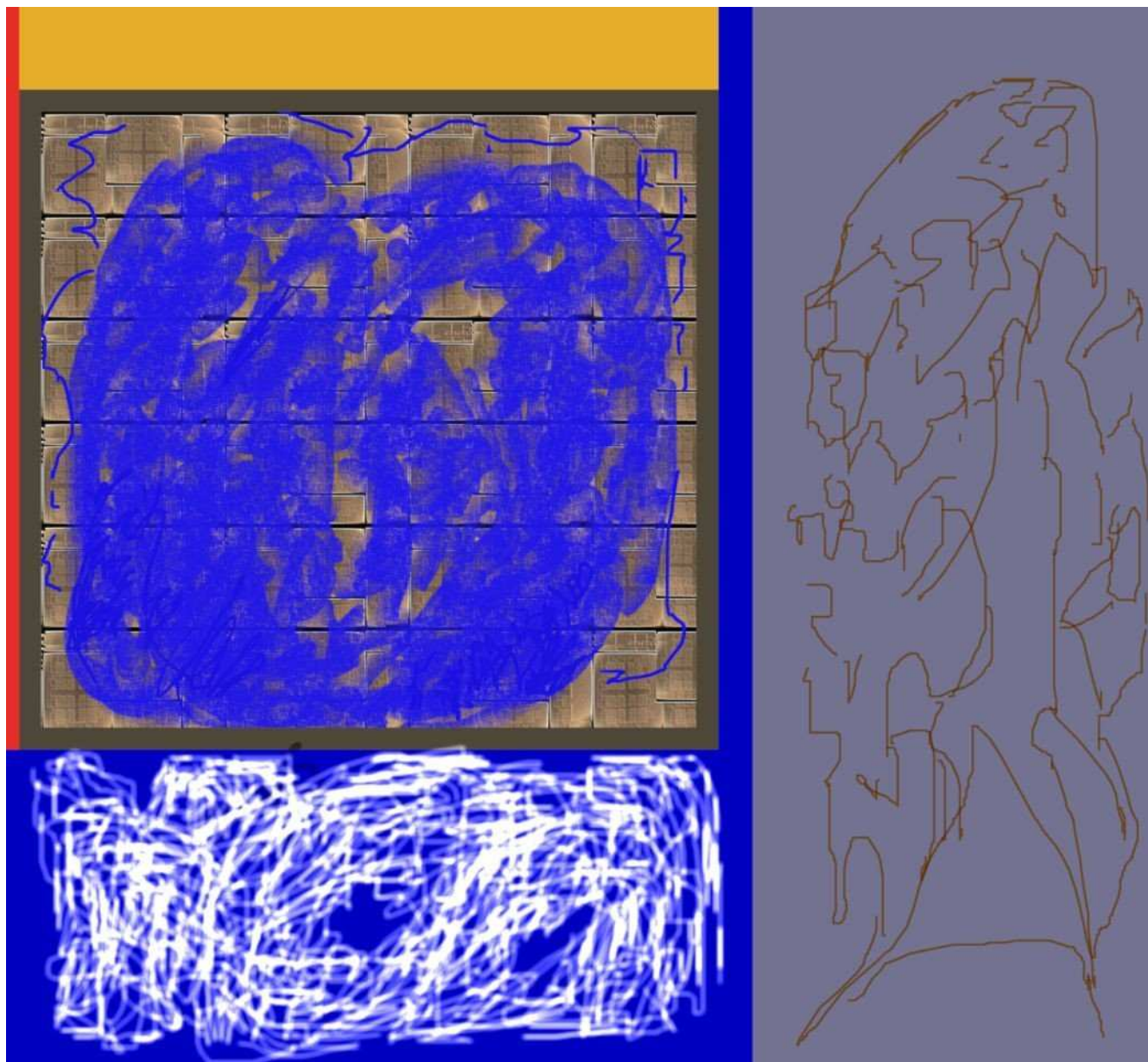




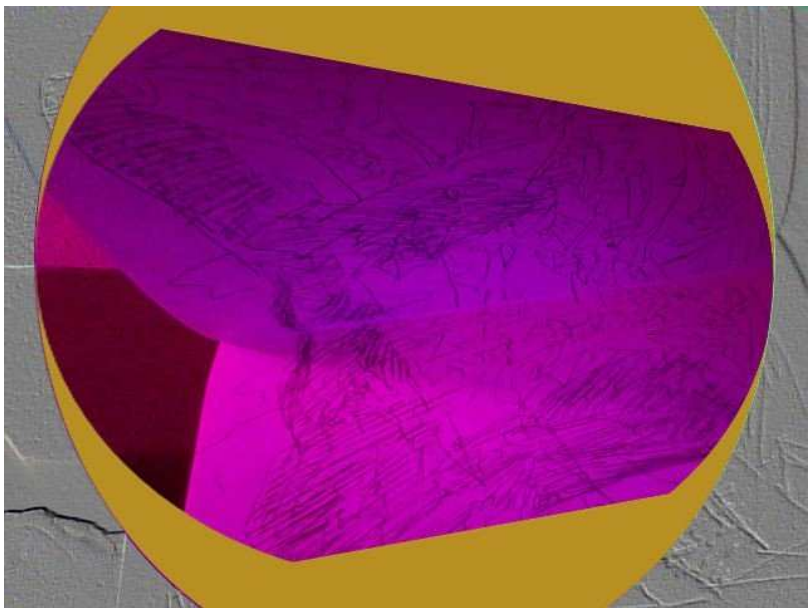


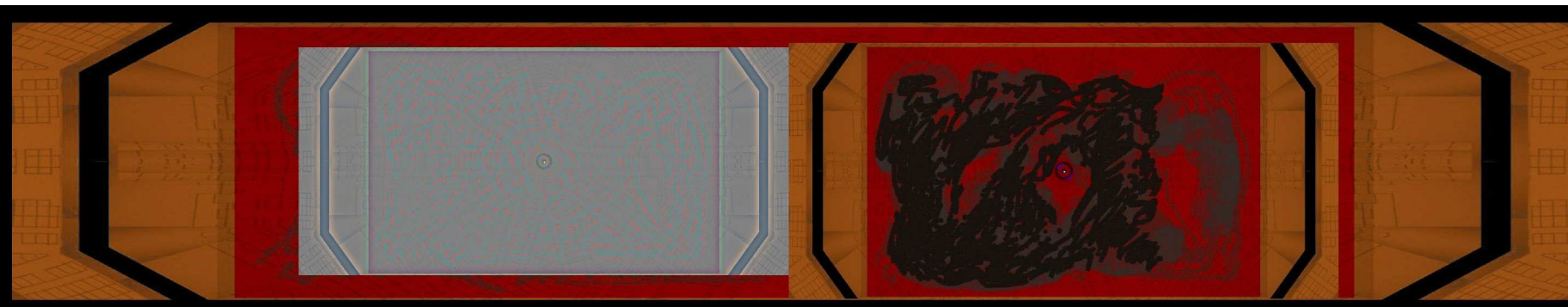


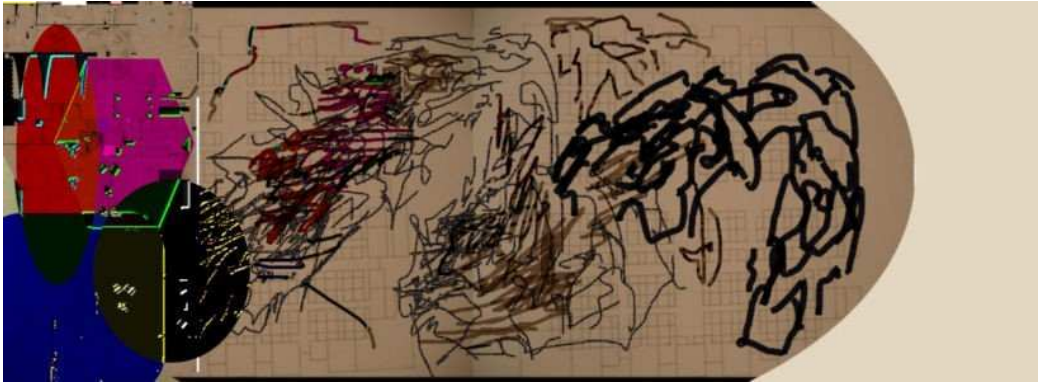




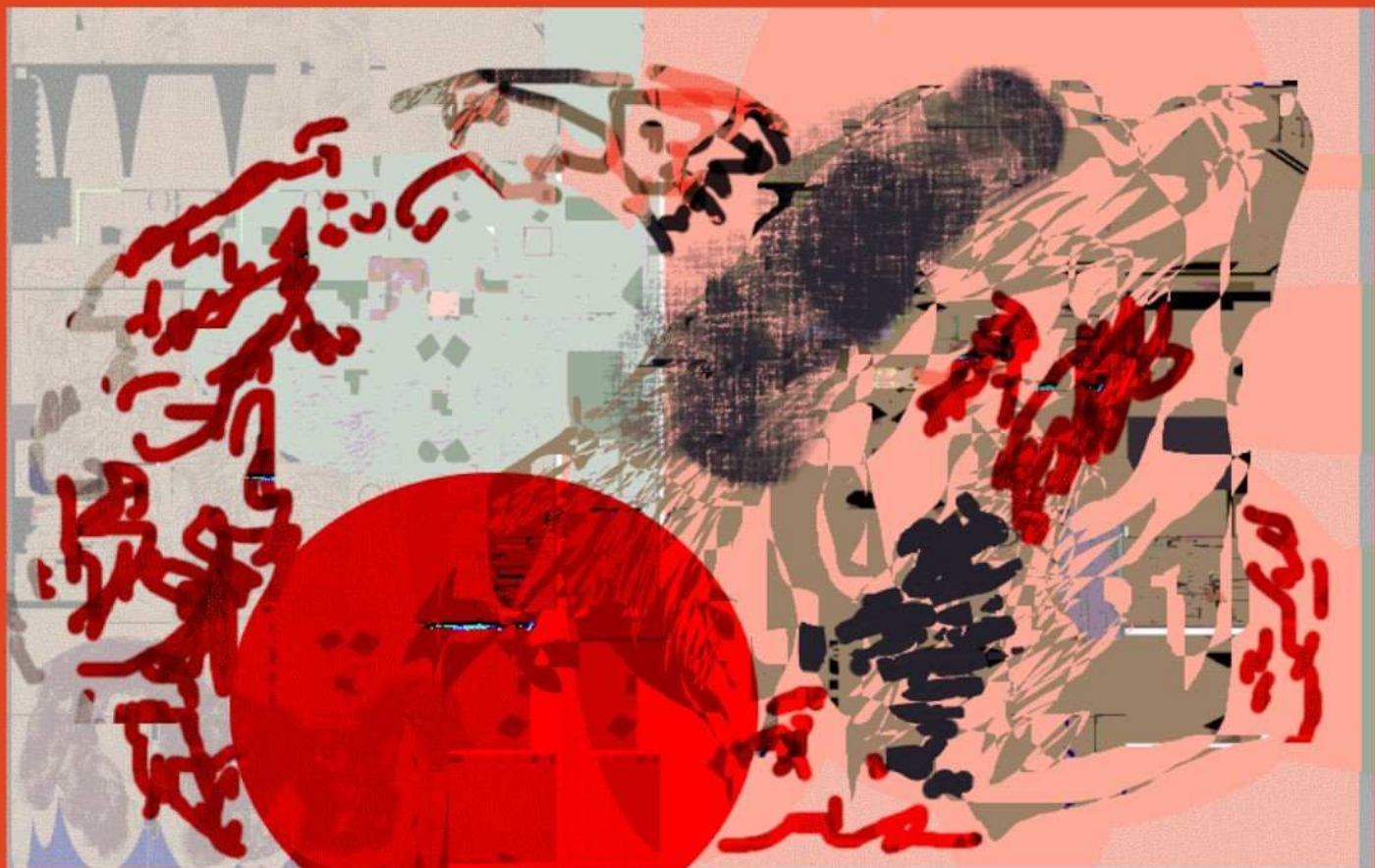


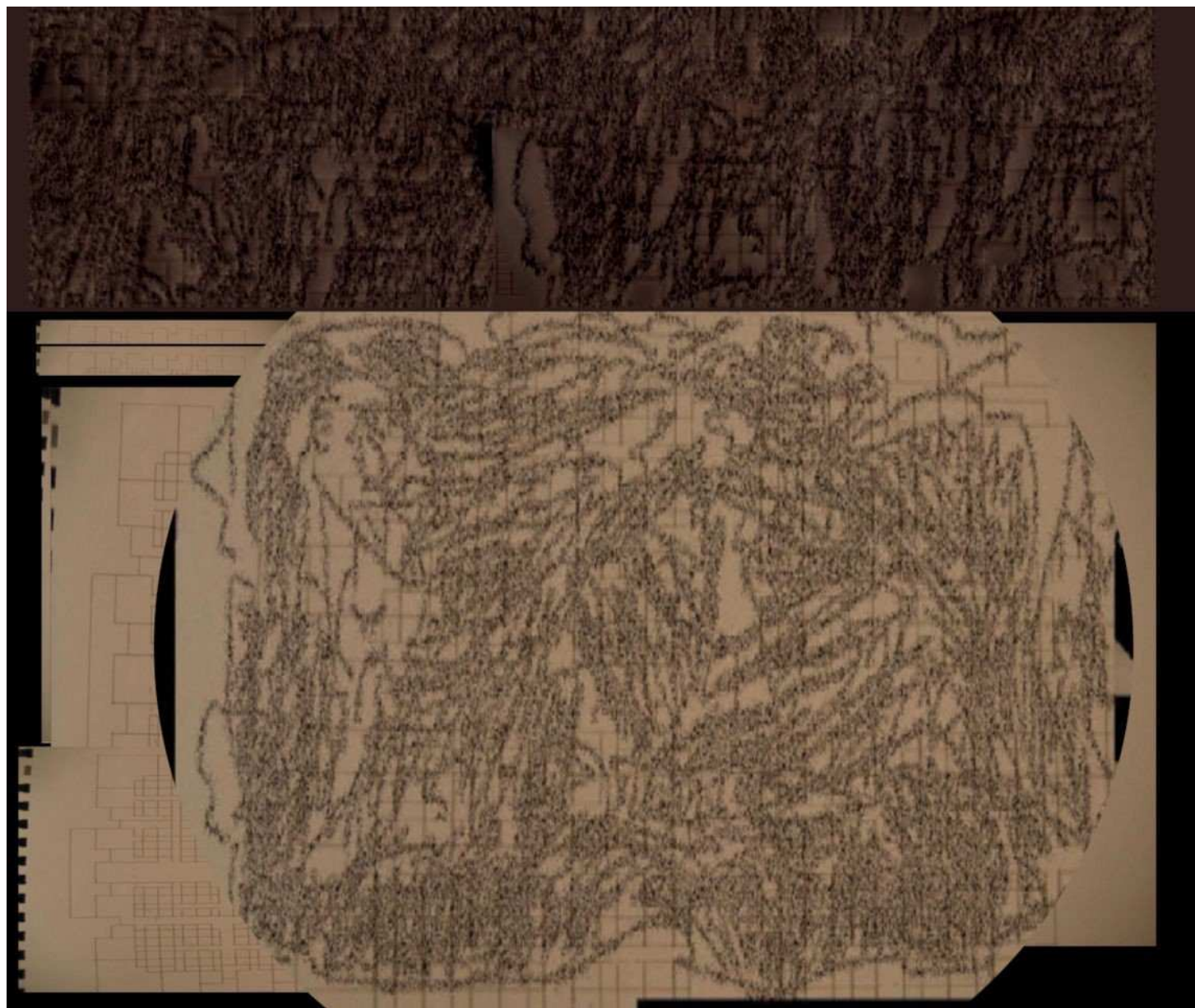


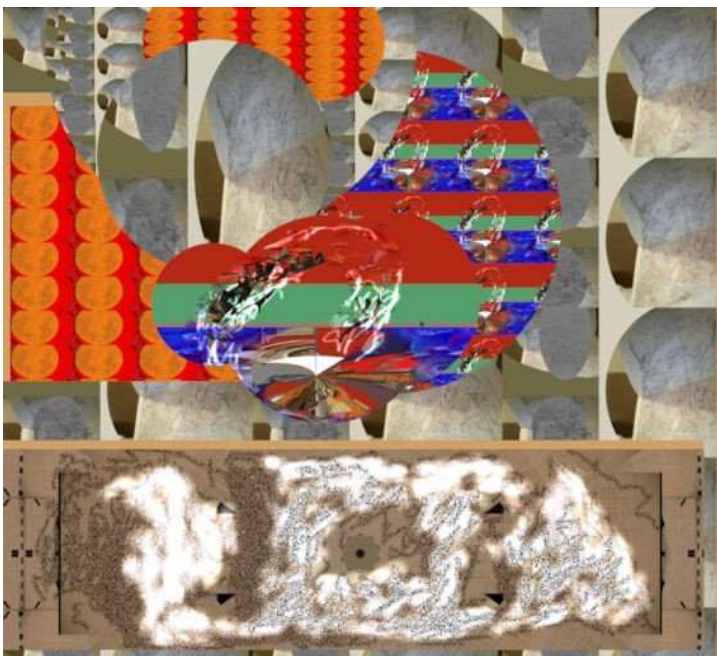


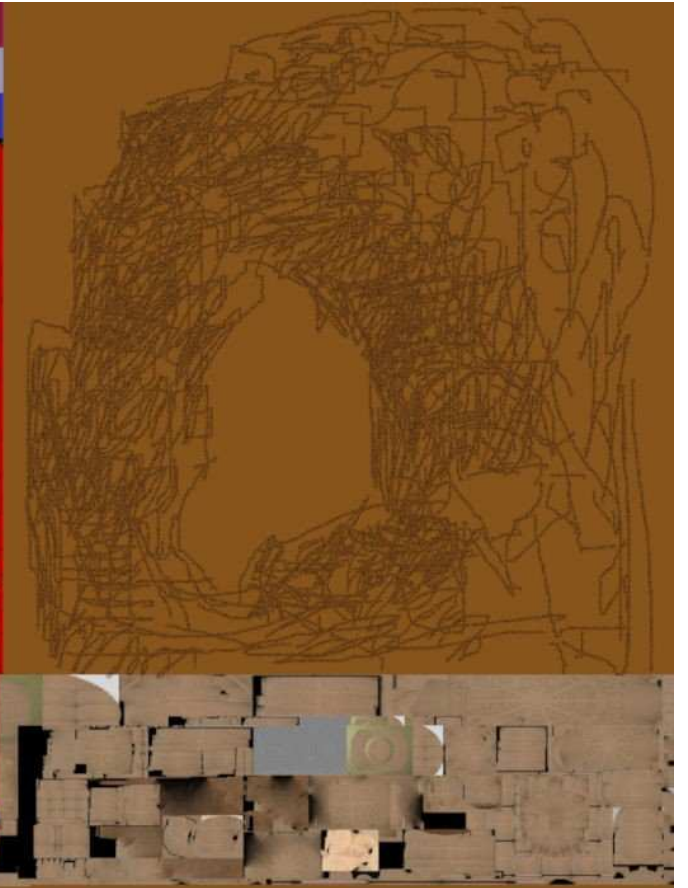
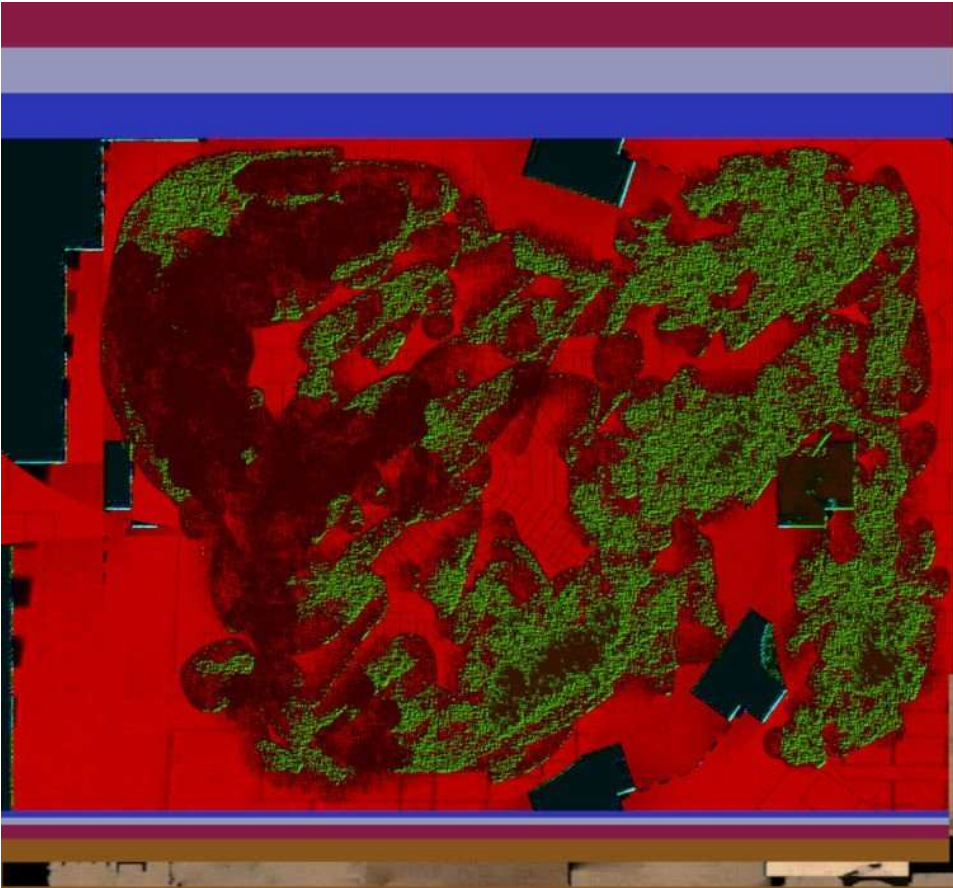


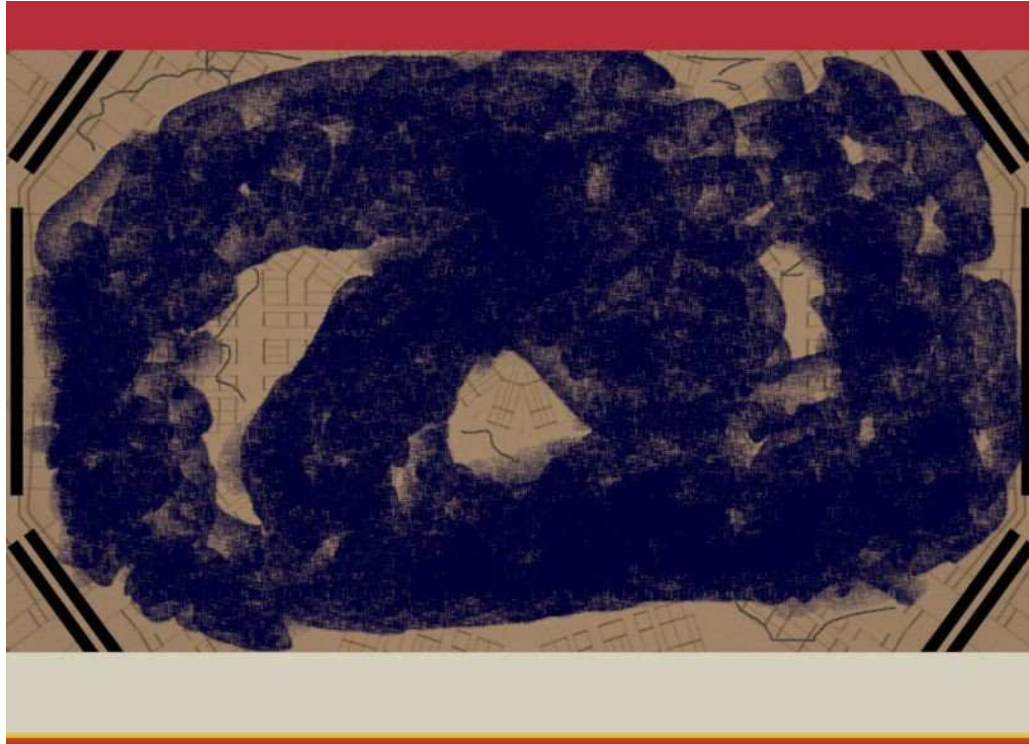




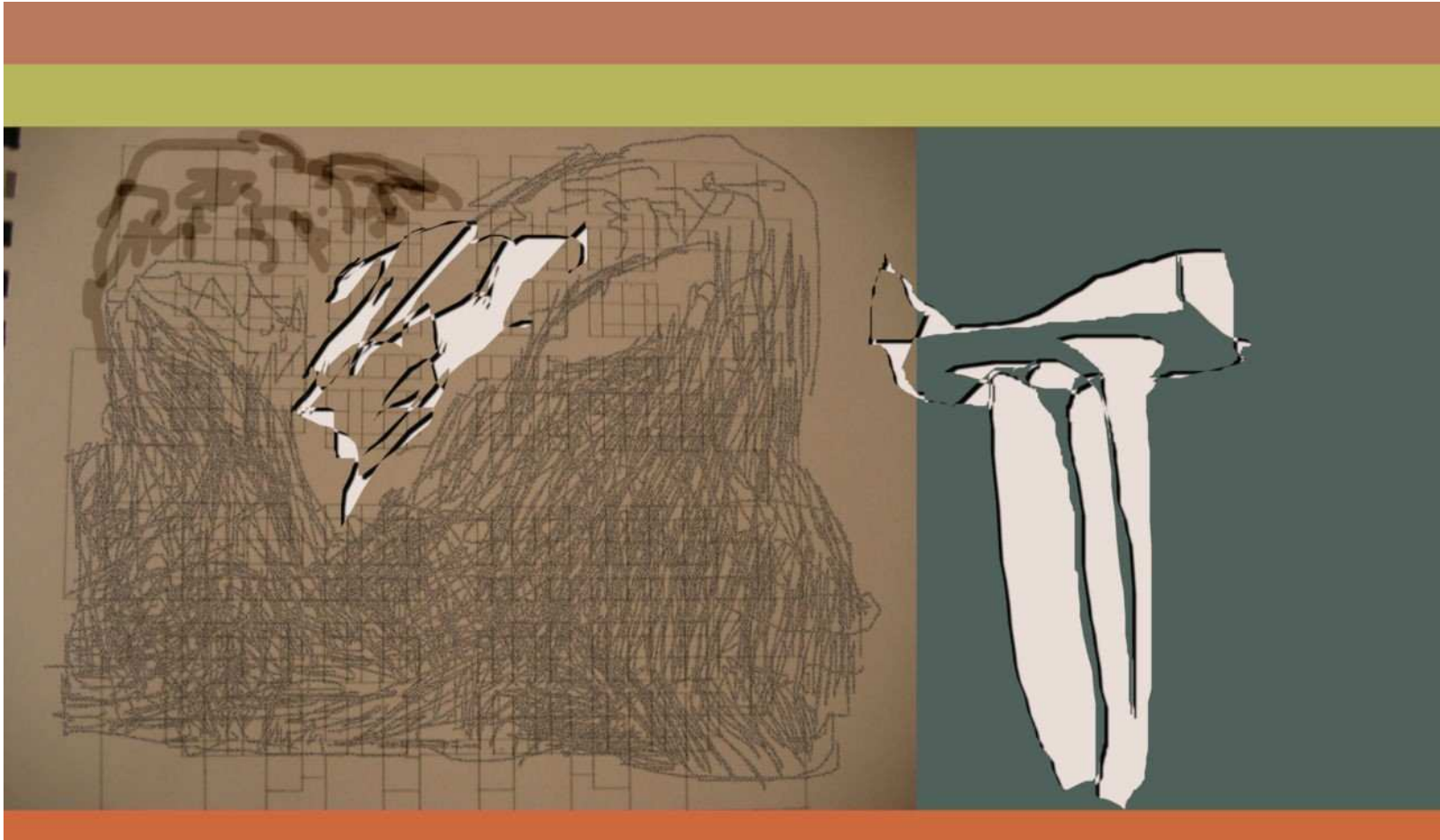


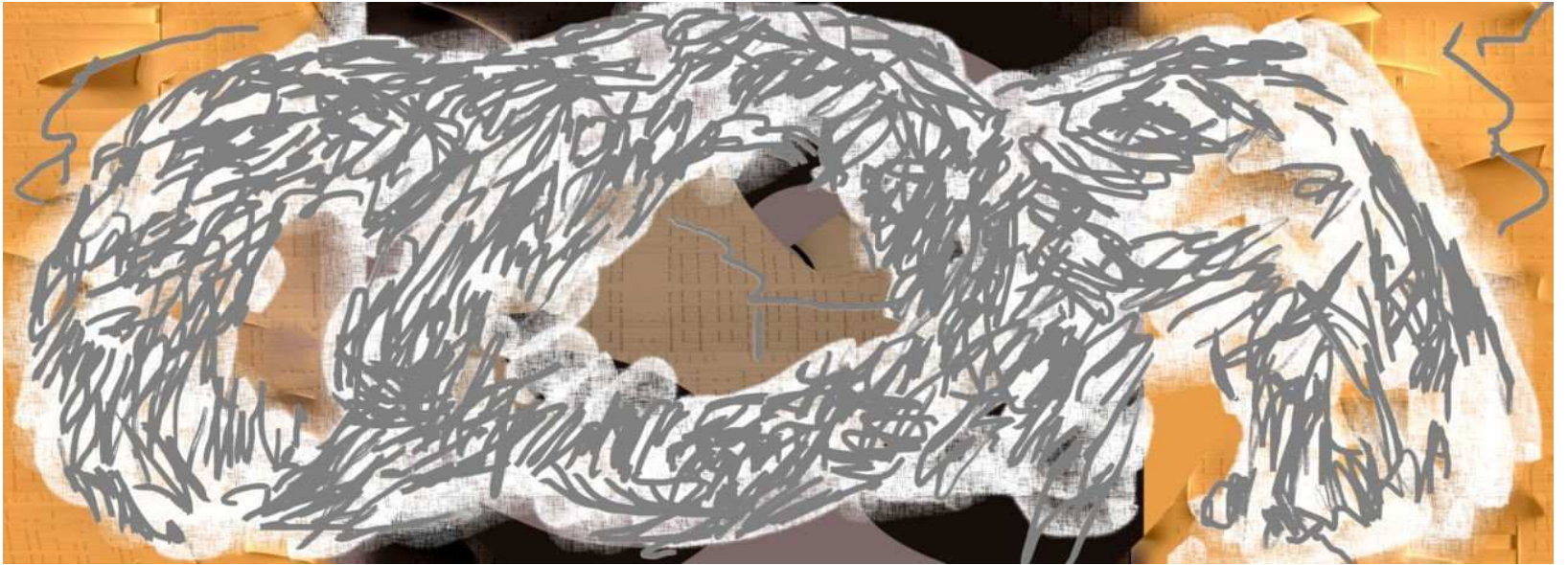


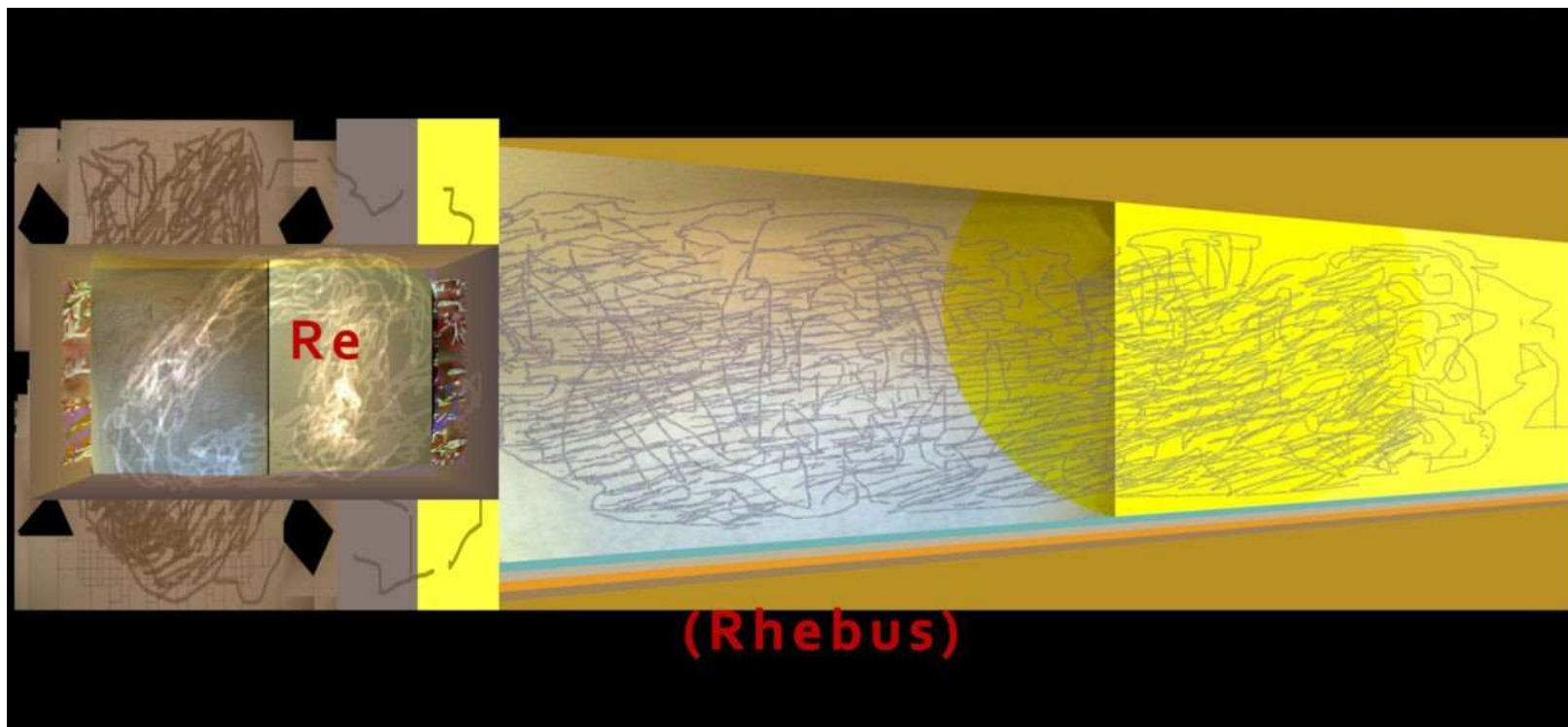


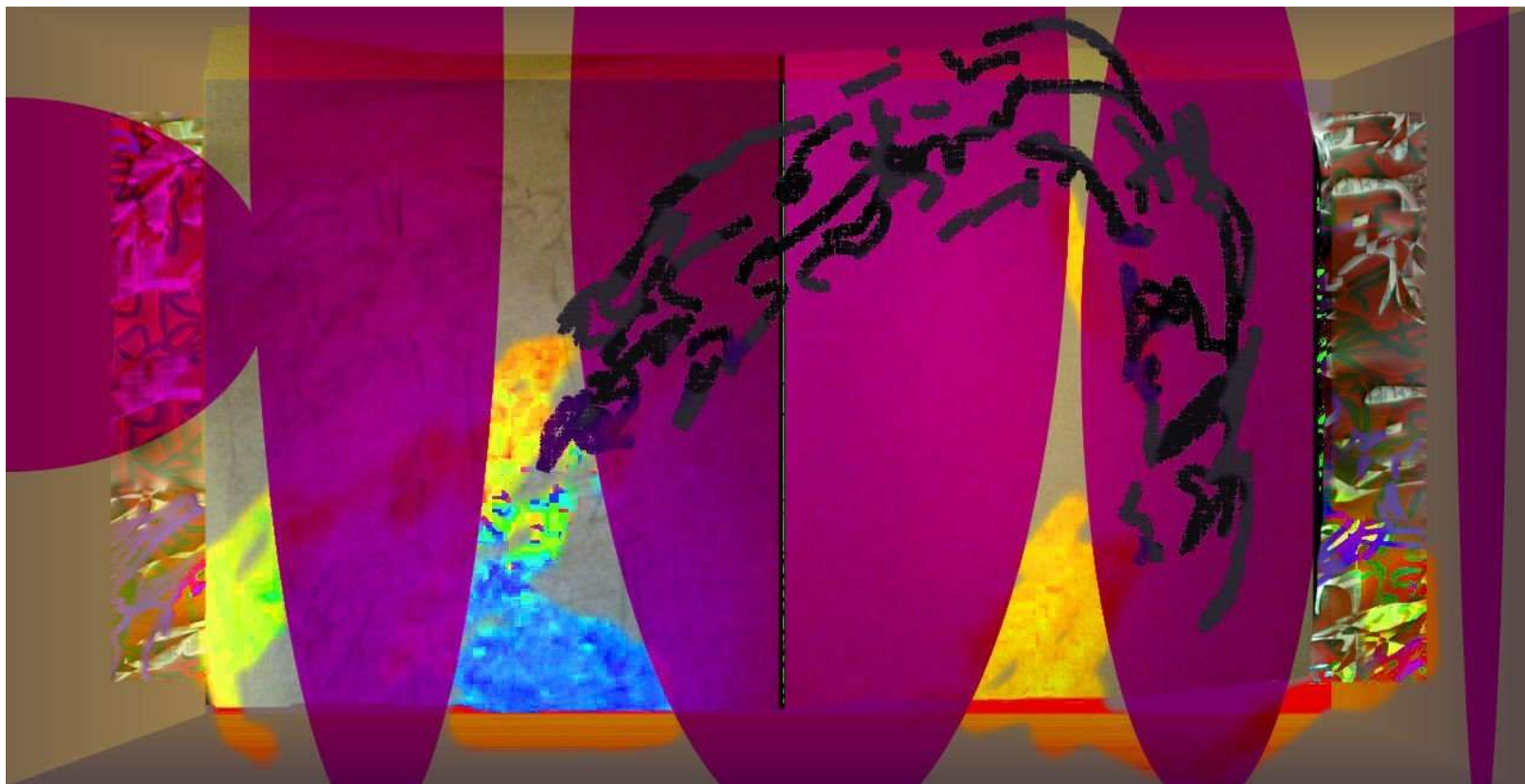


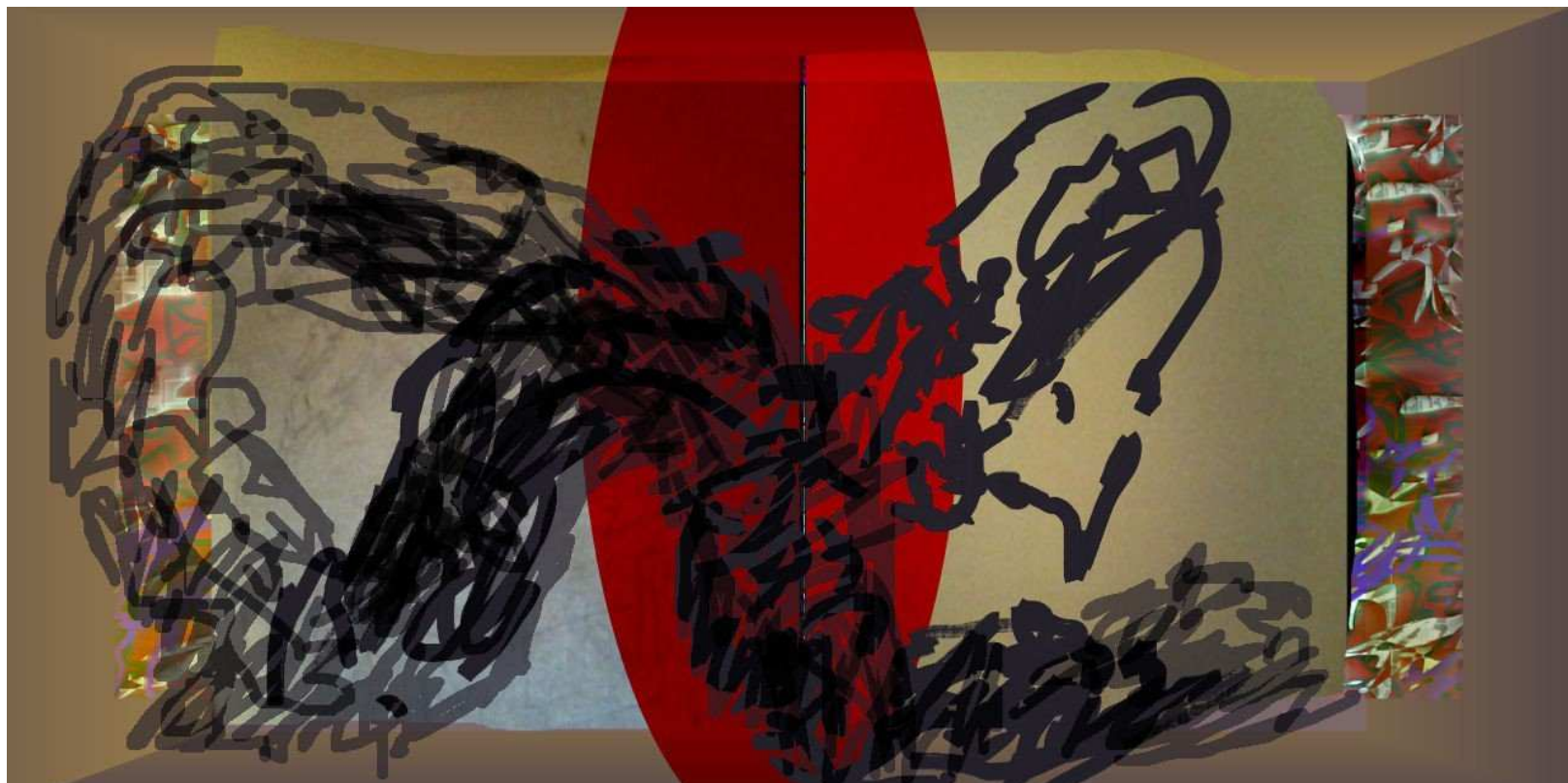








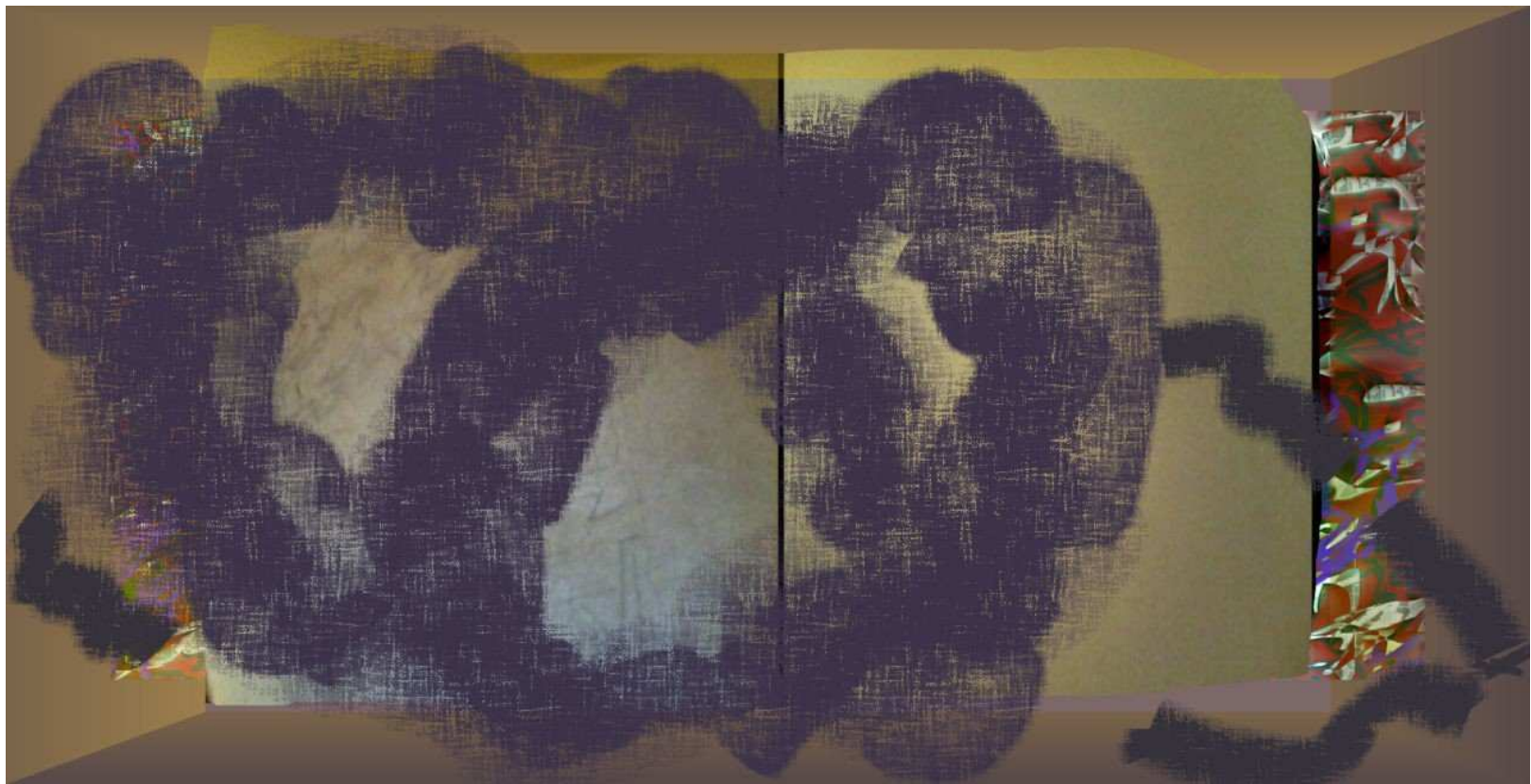






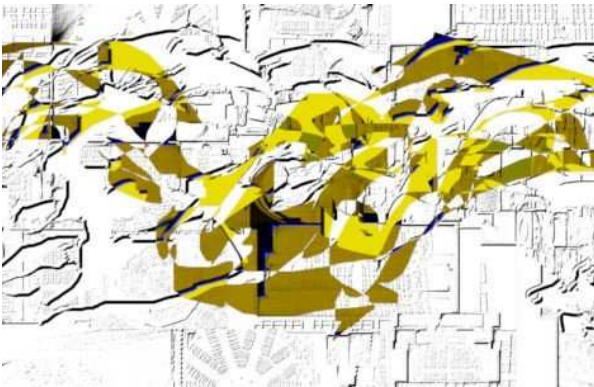
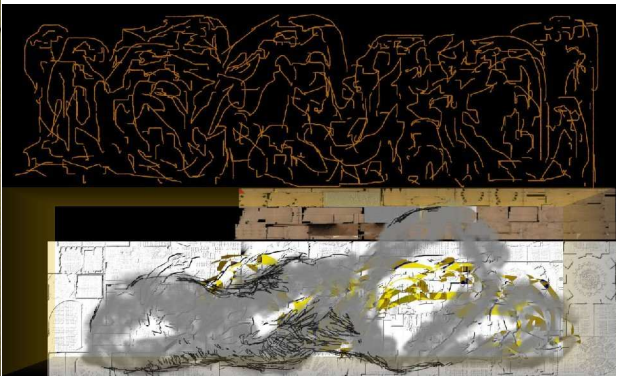
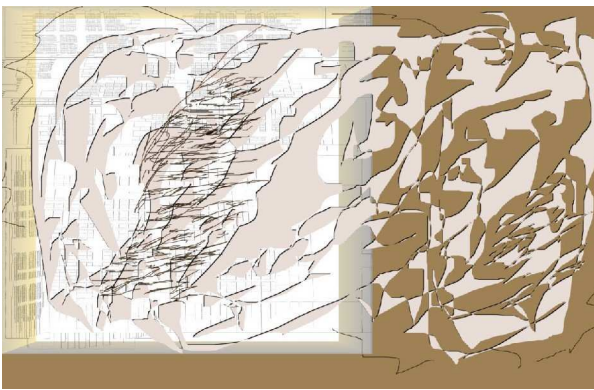
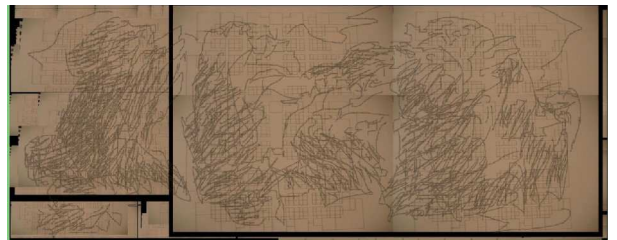
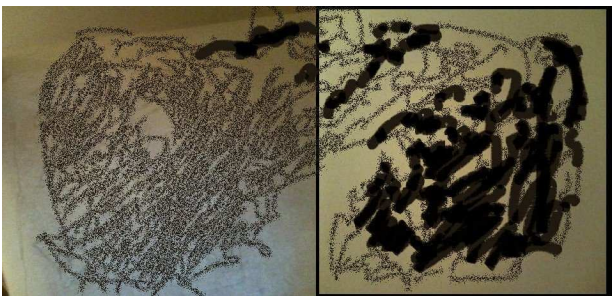
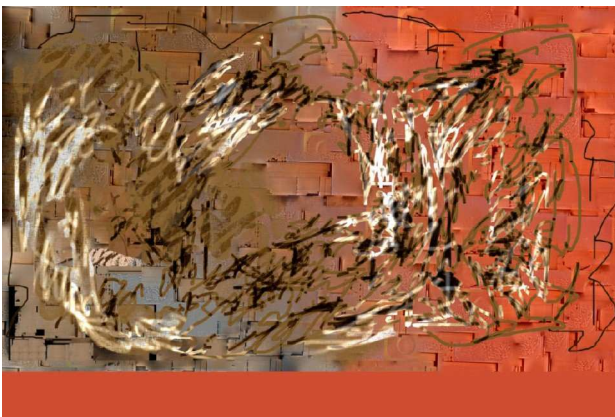


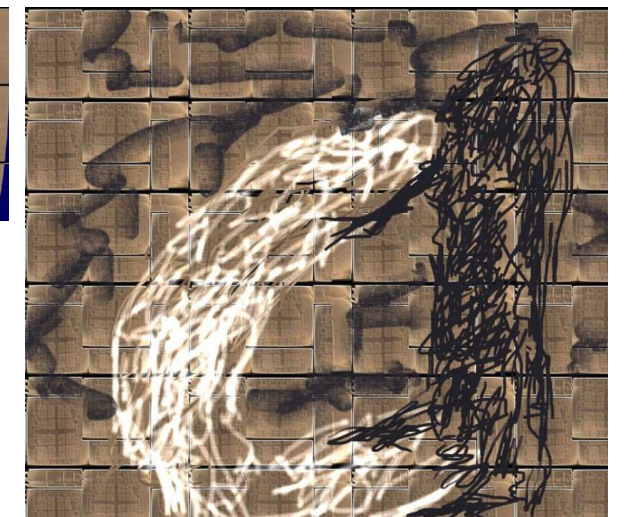
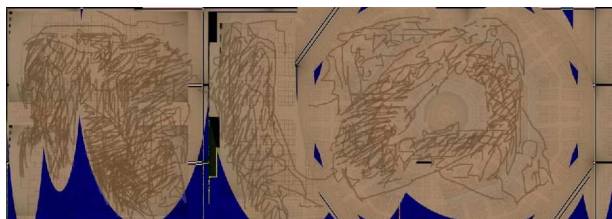
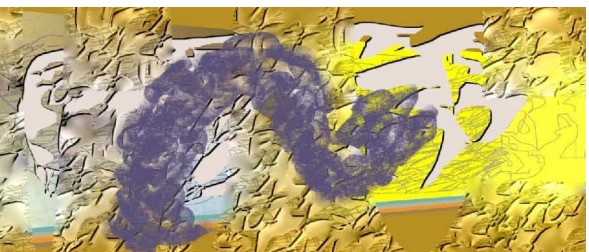
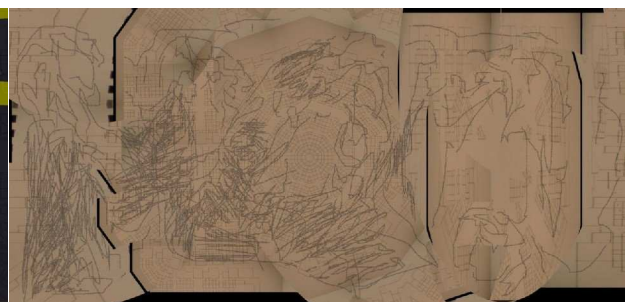
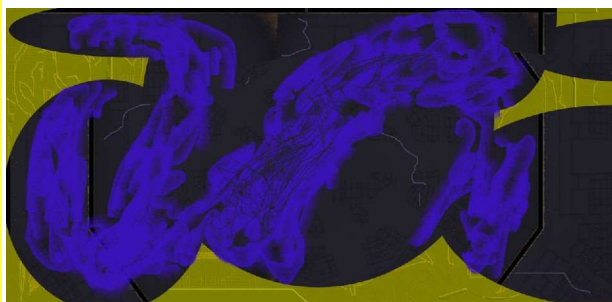
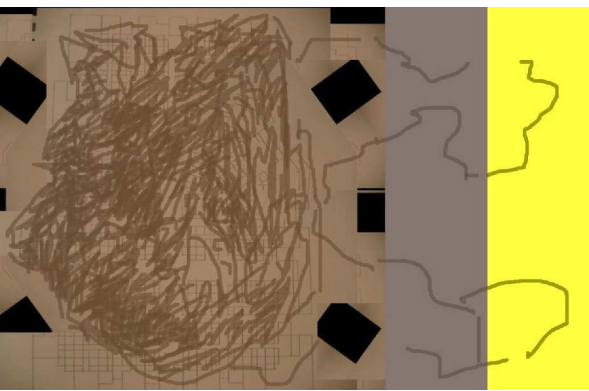
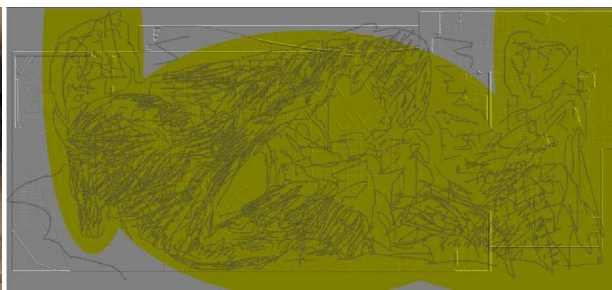
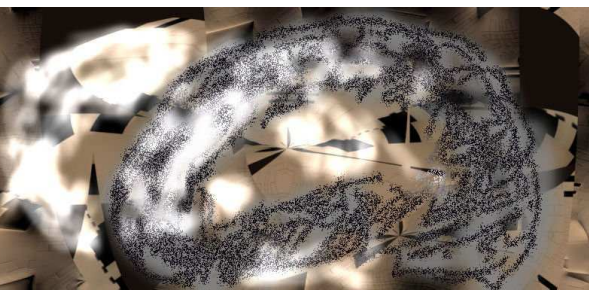


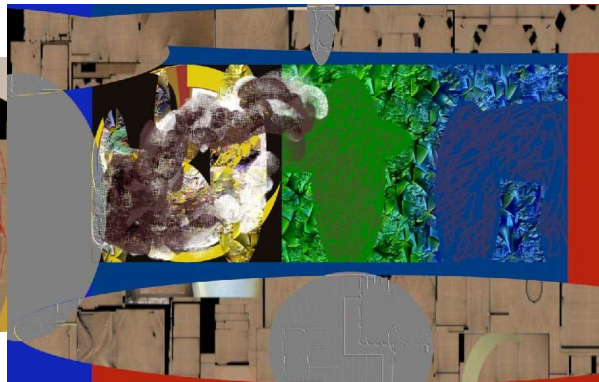
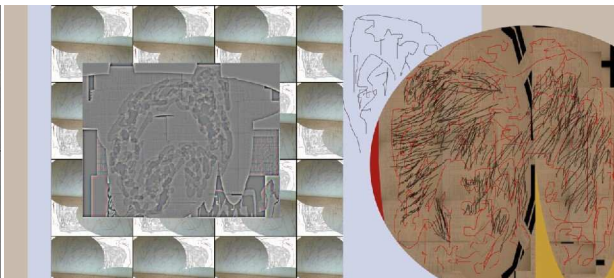
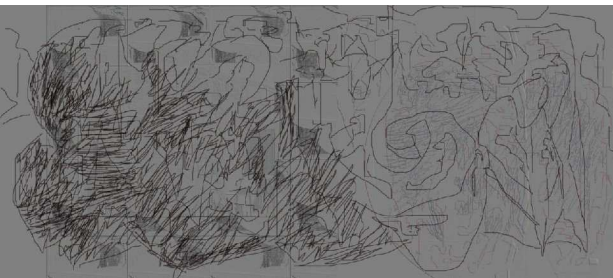
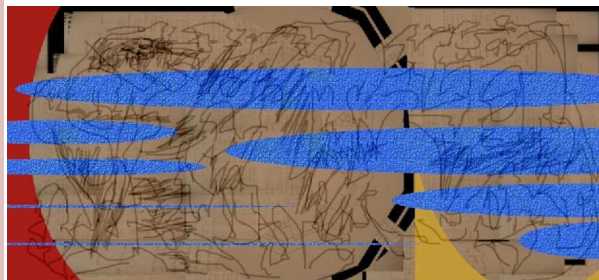
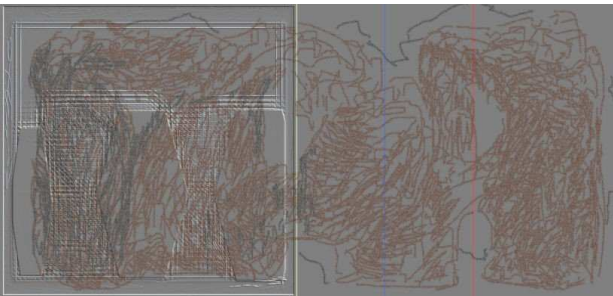


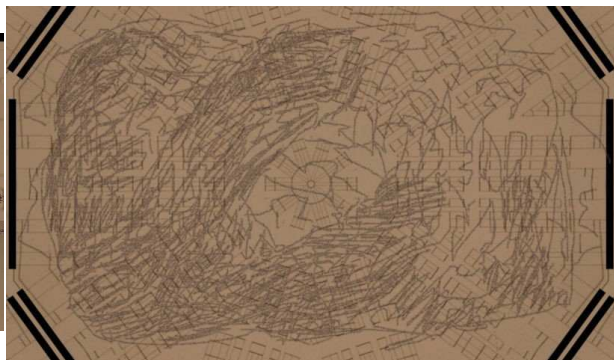
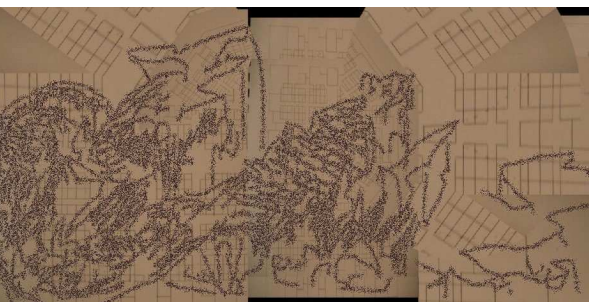
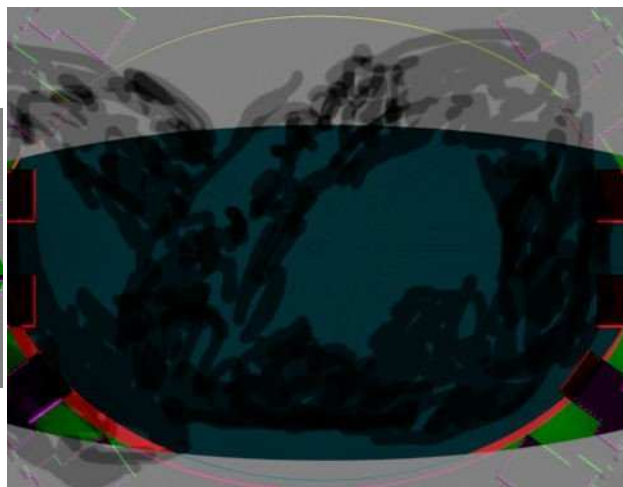
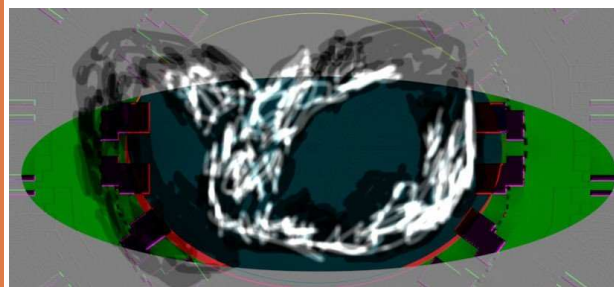
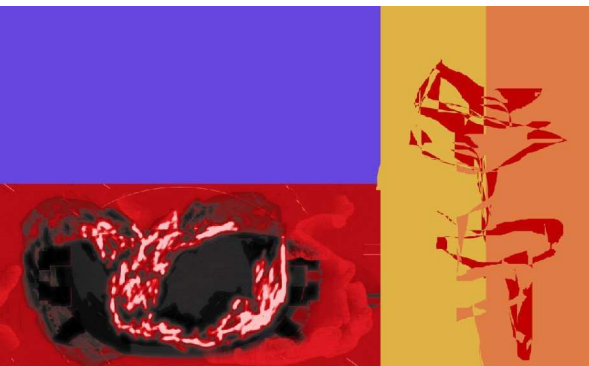
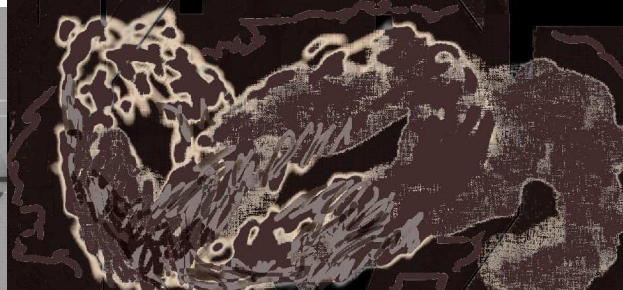
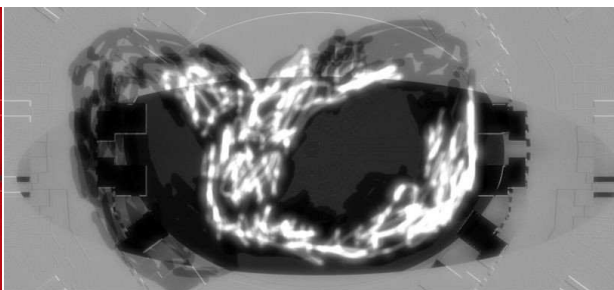


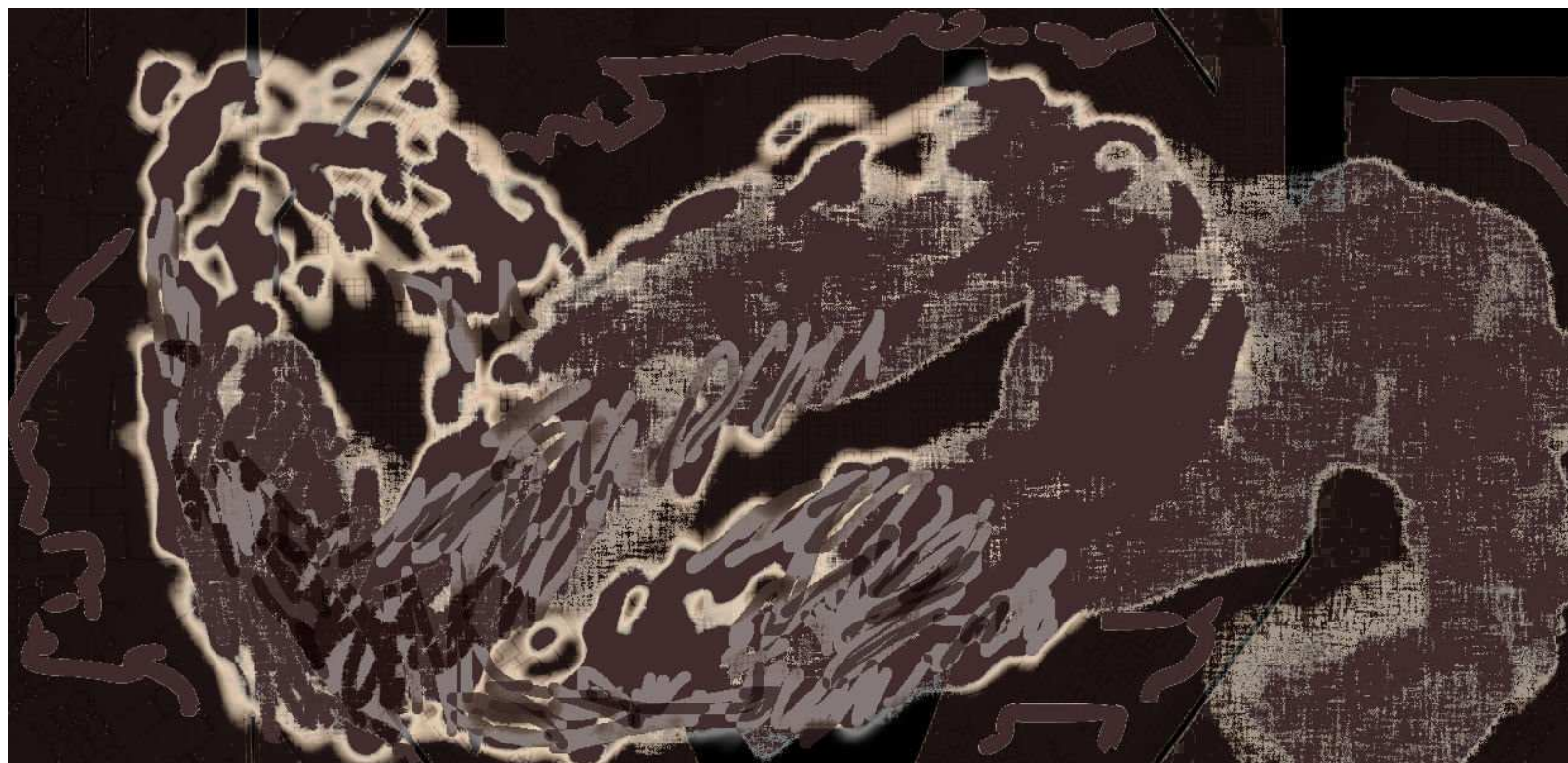


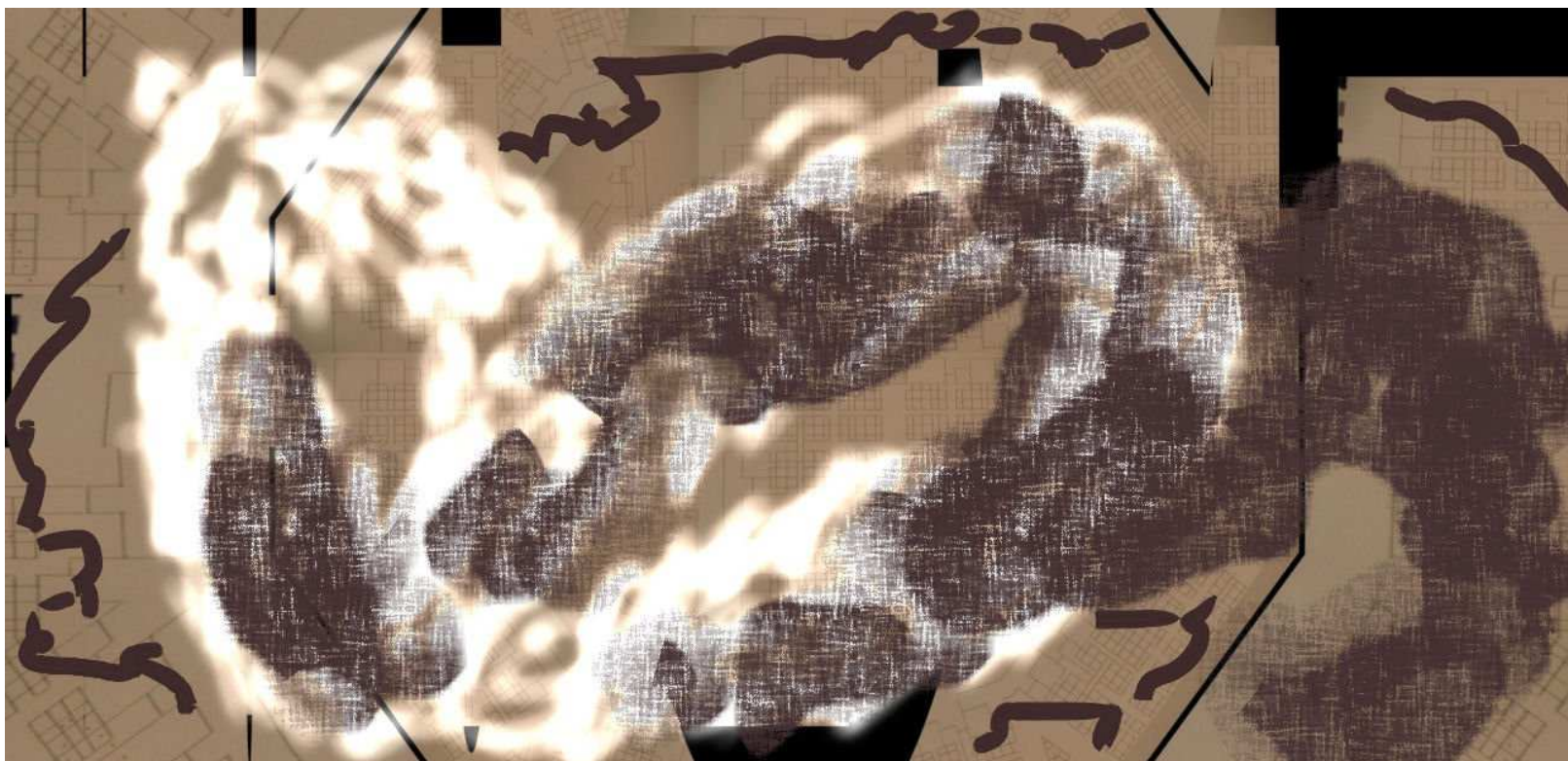


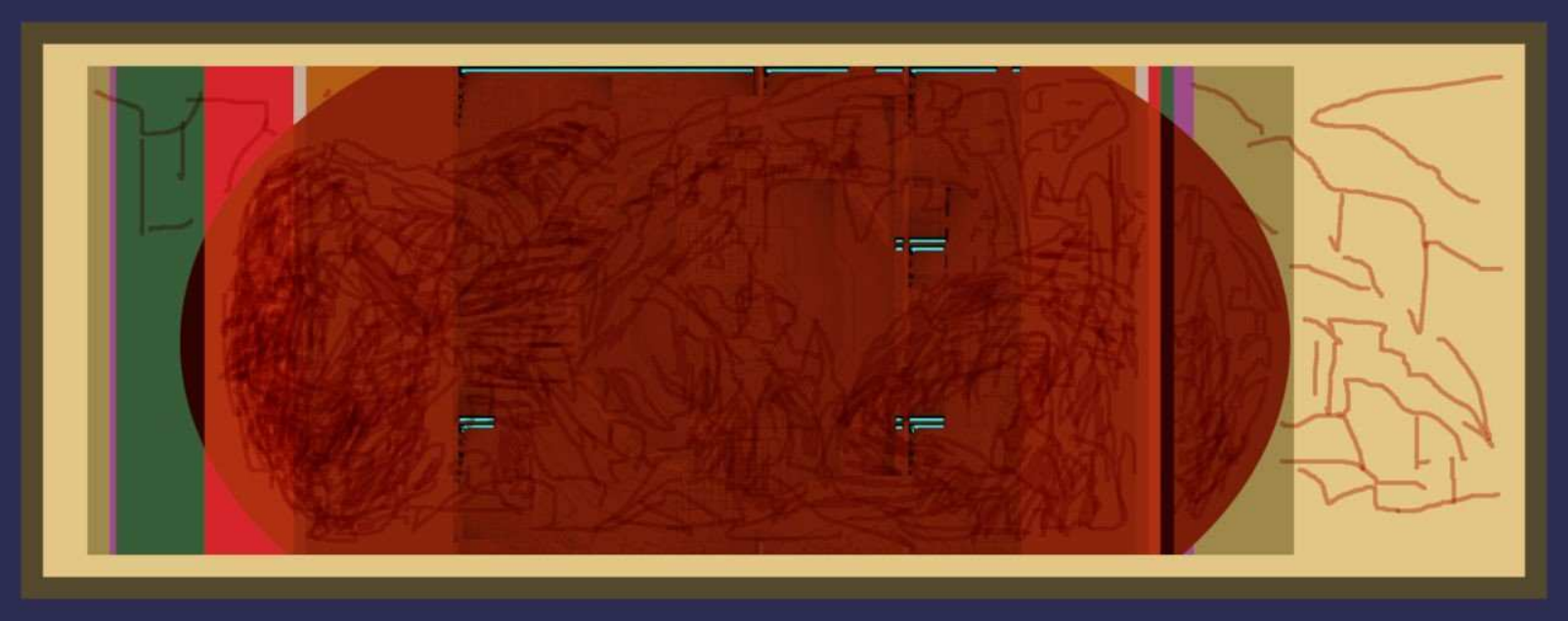








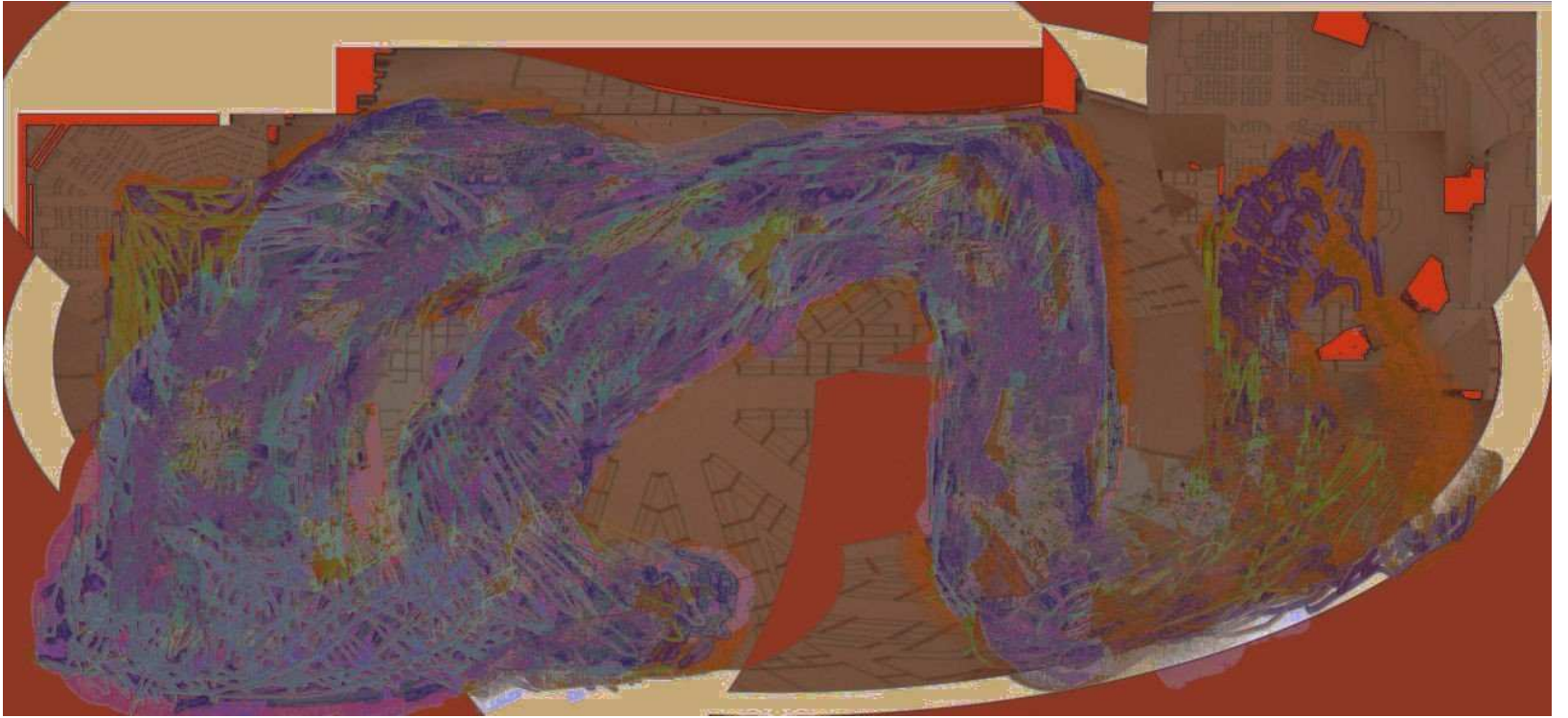






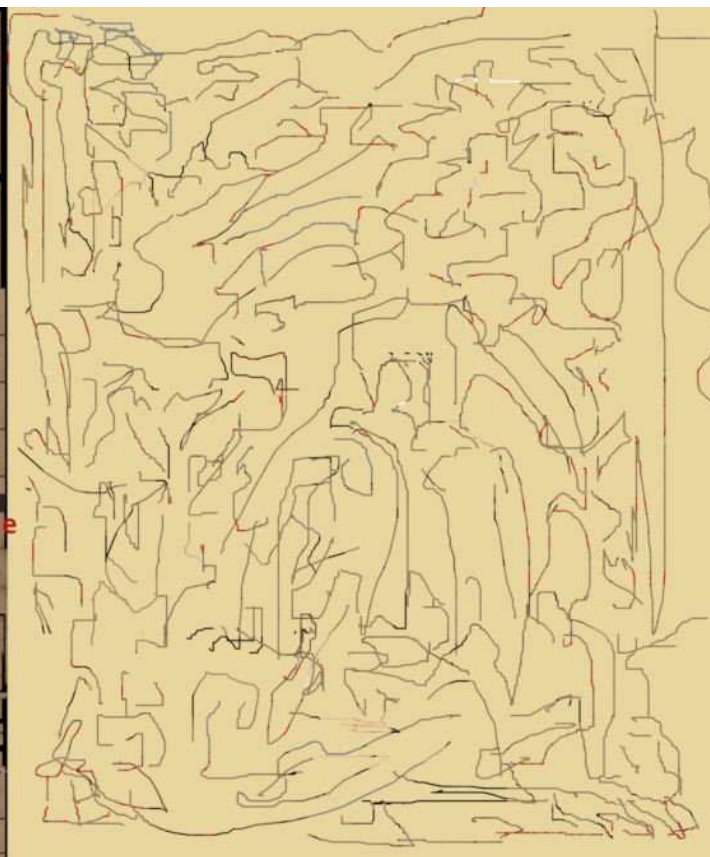


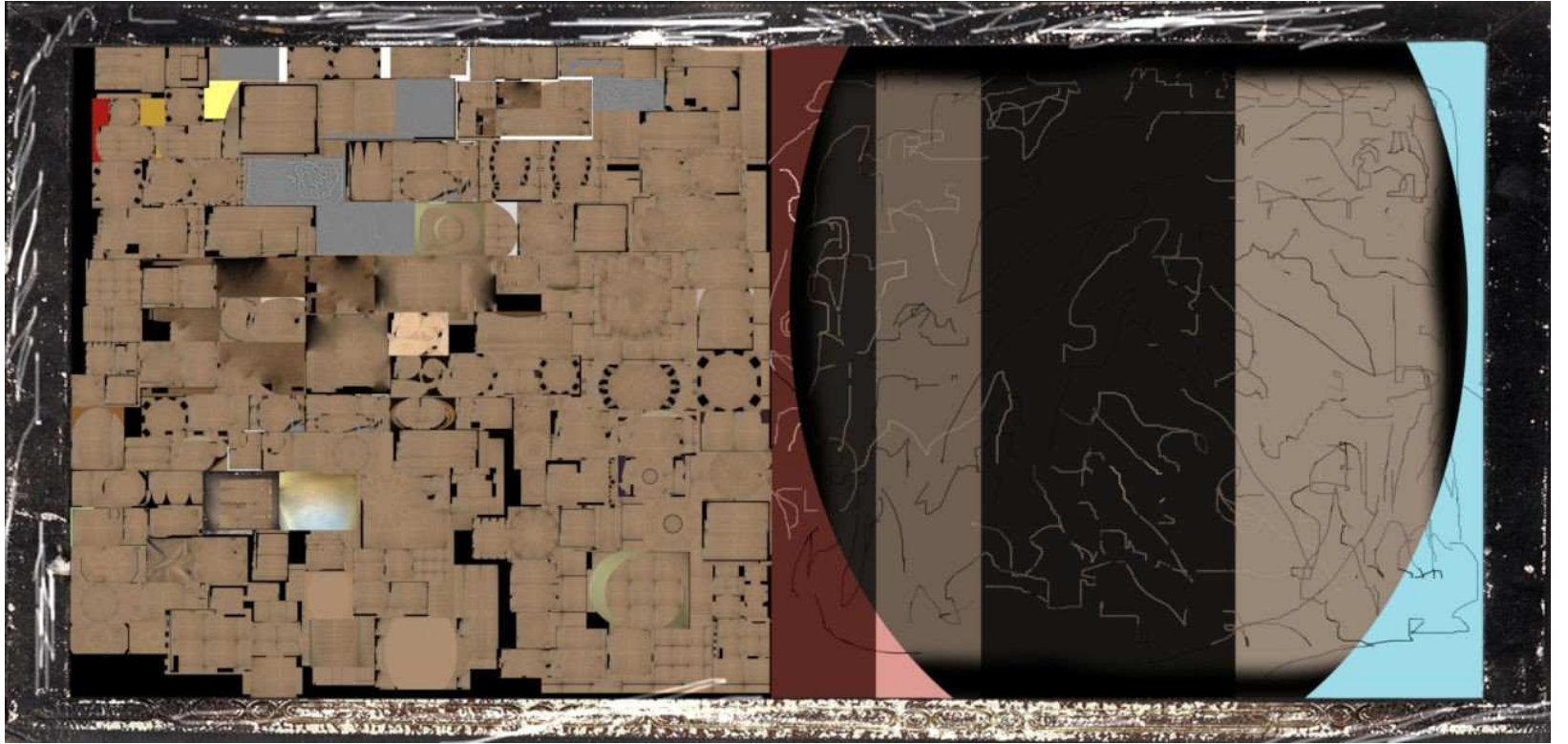


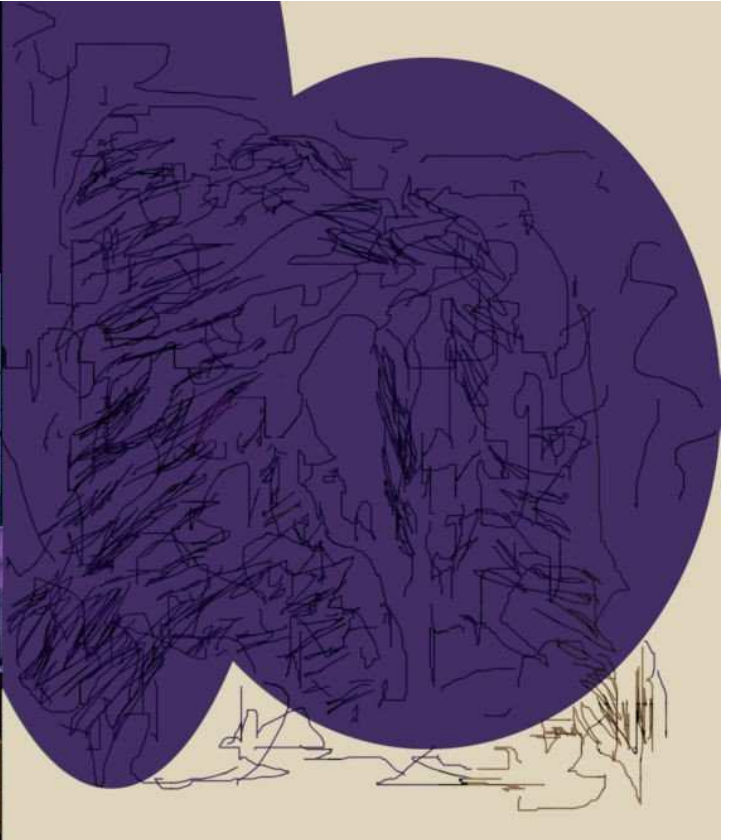
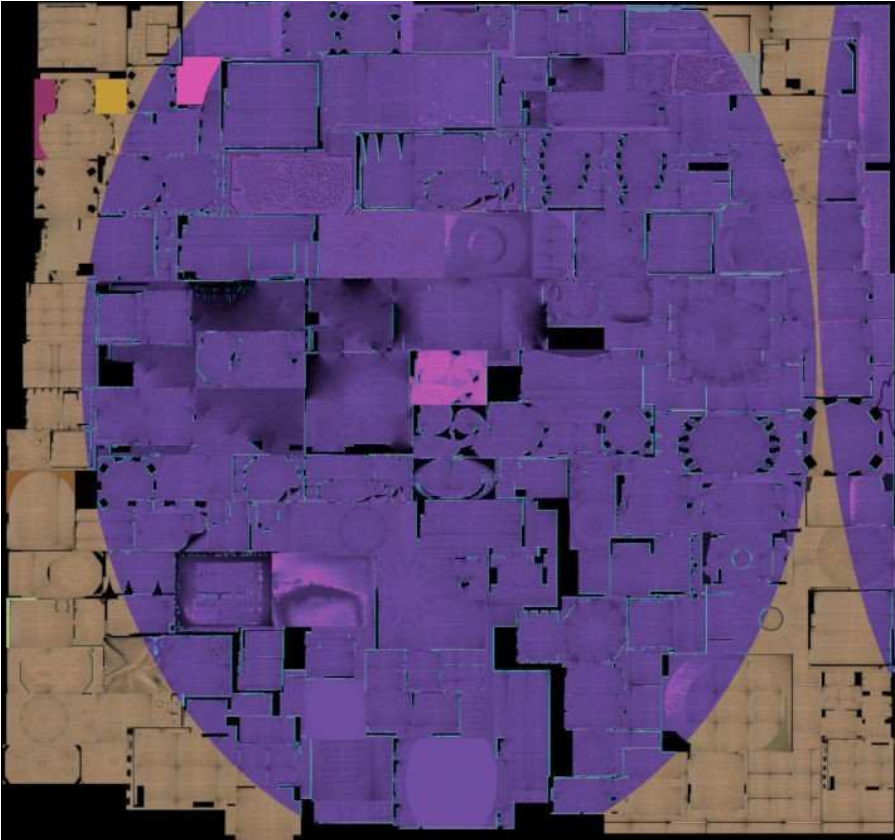


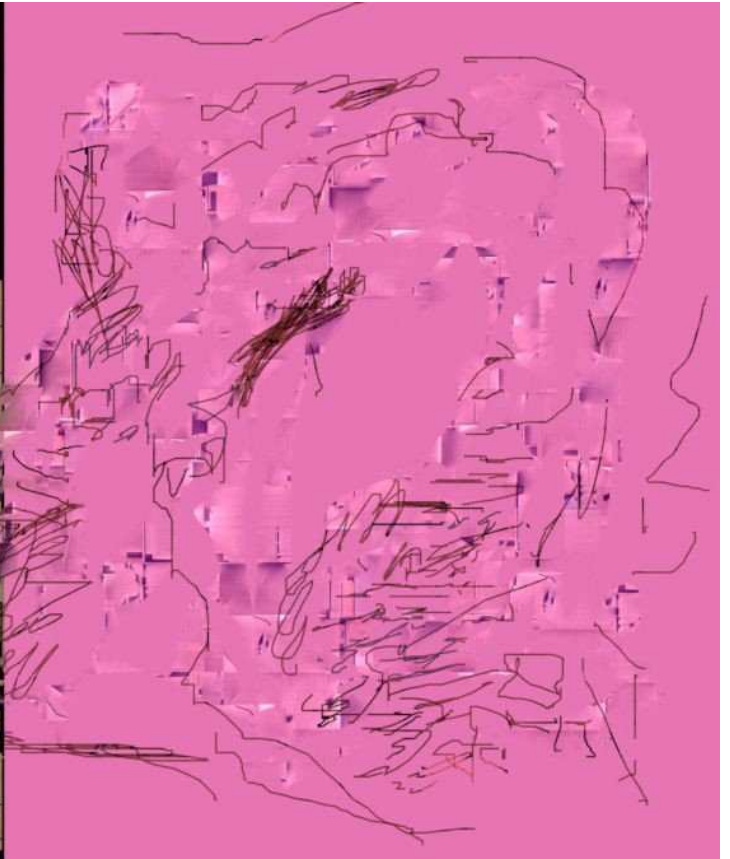


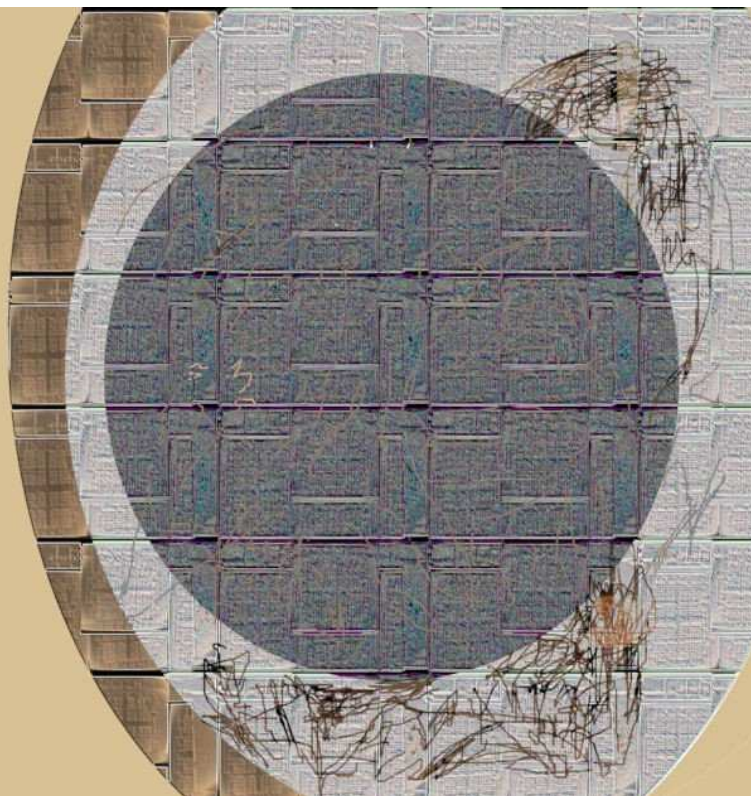
Mirror palette: drawing through one region acts as a palette or mirror palette to create the marking in another region...

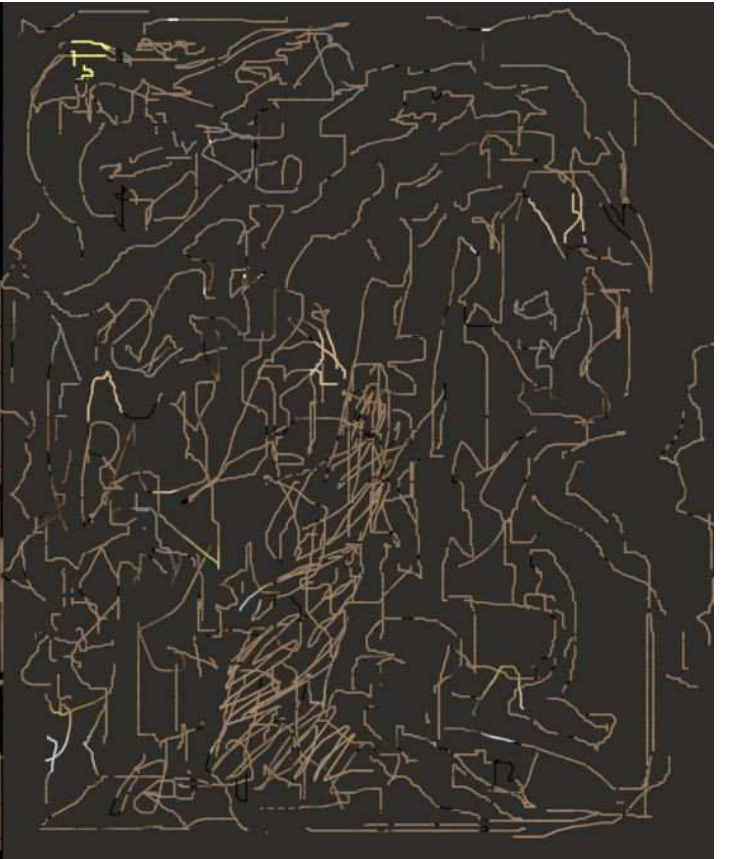


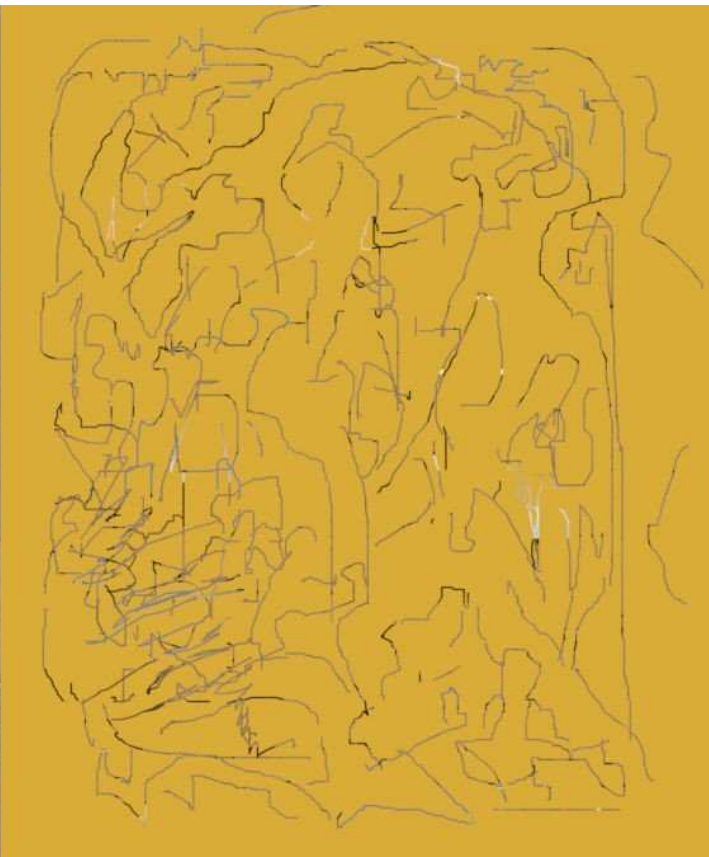
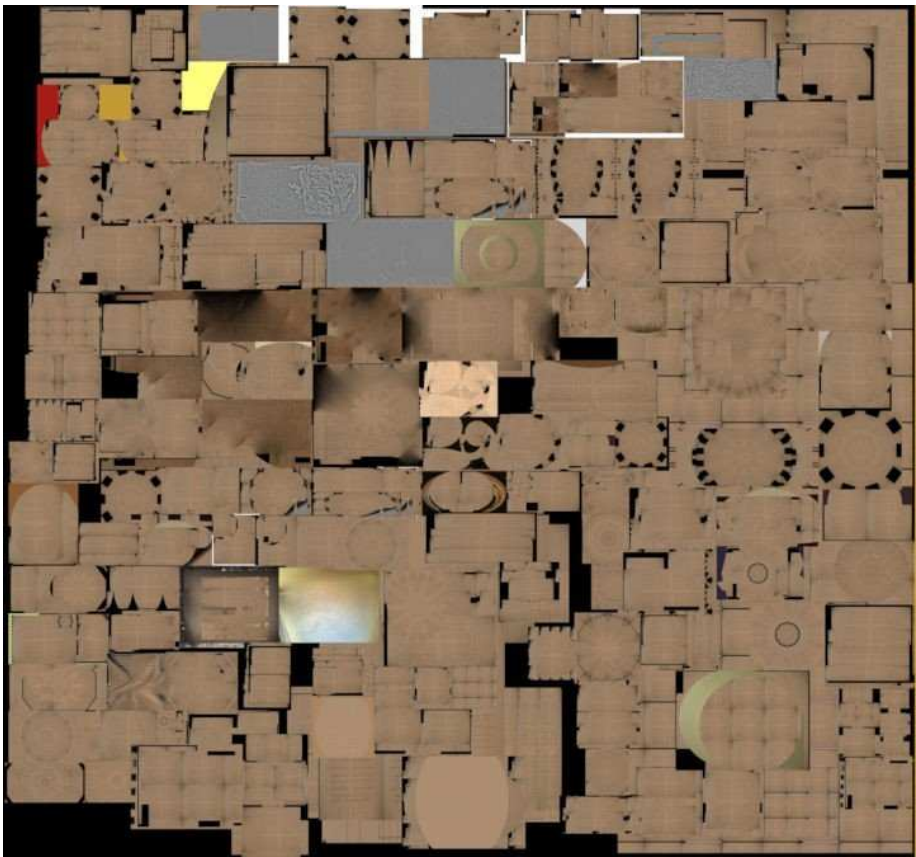




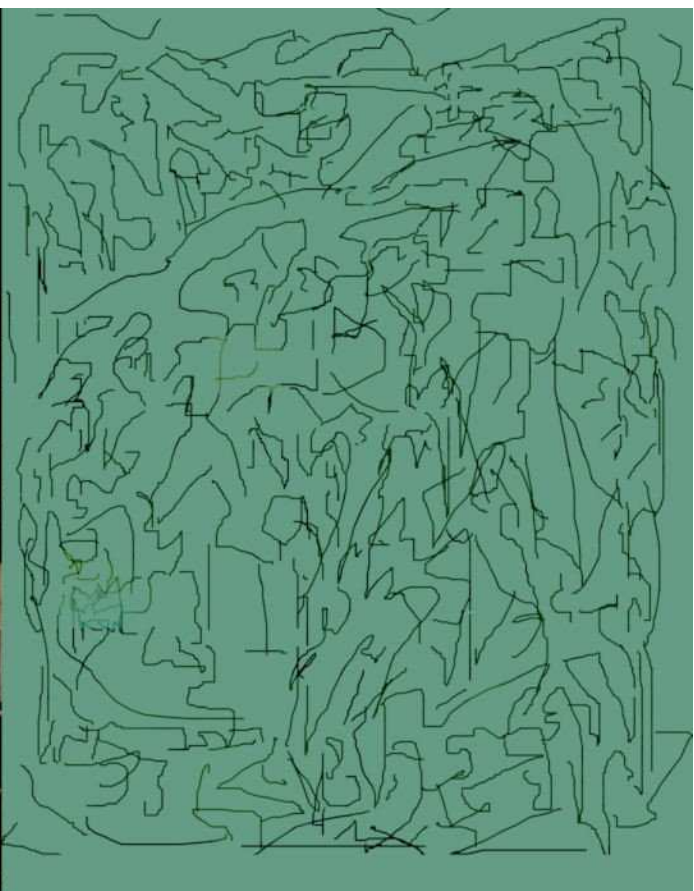
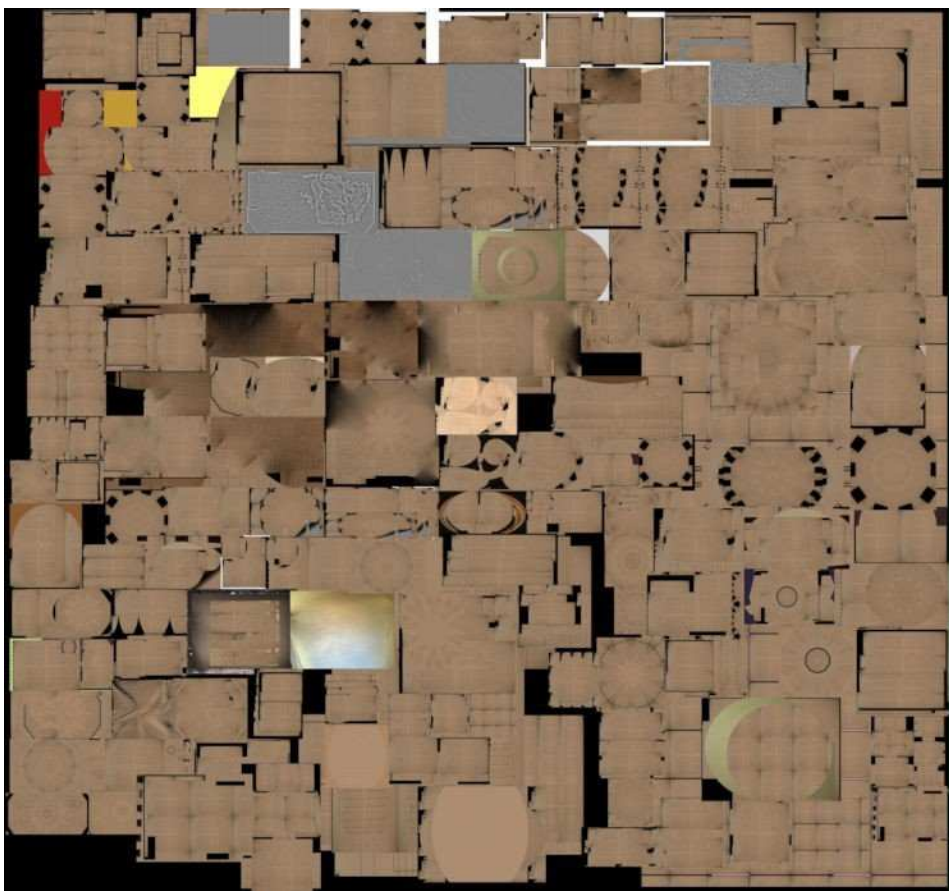






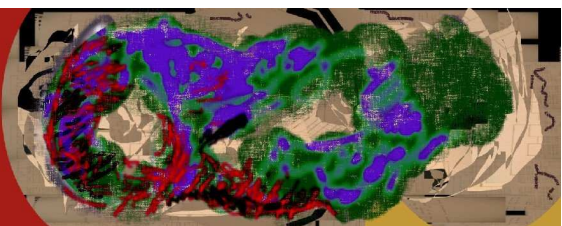
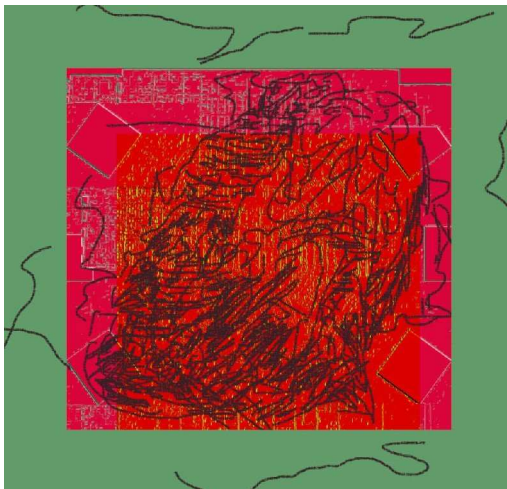
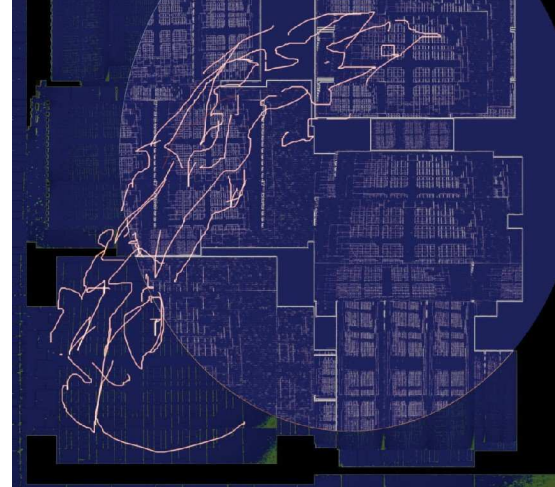




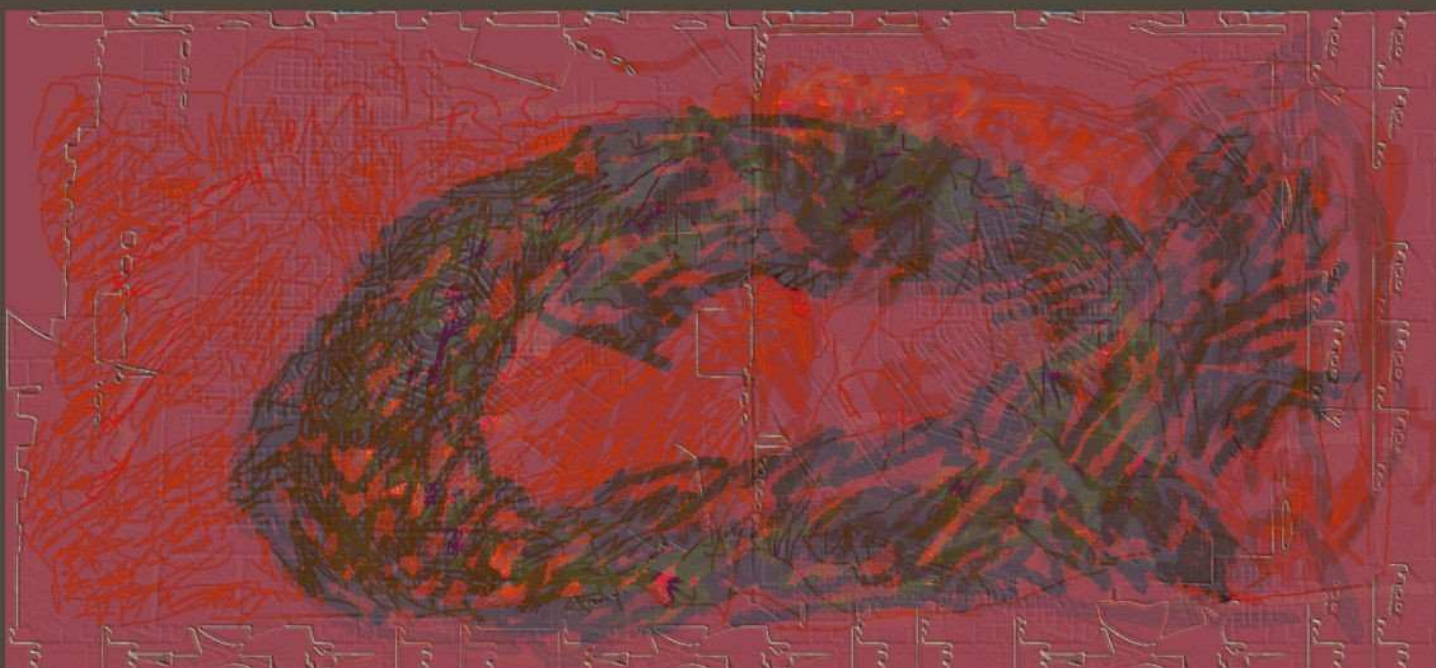






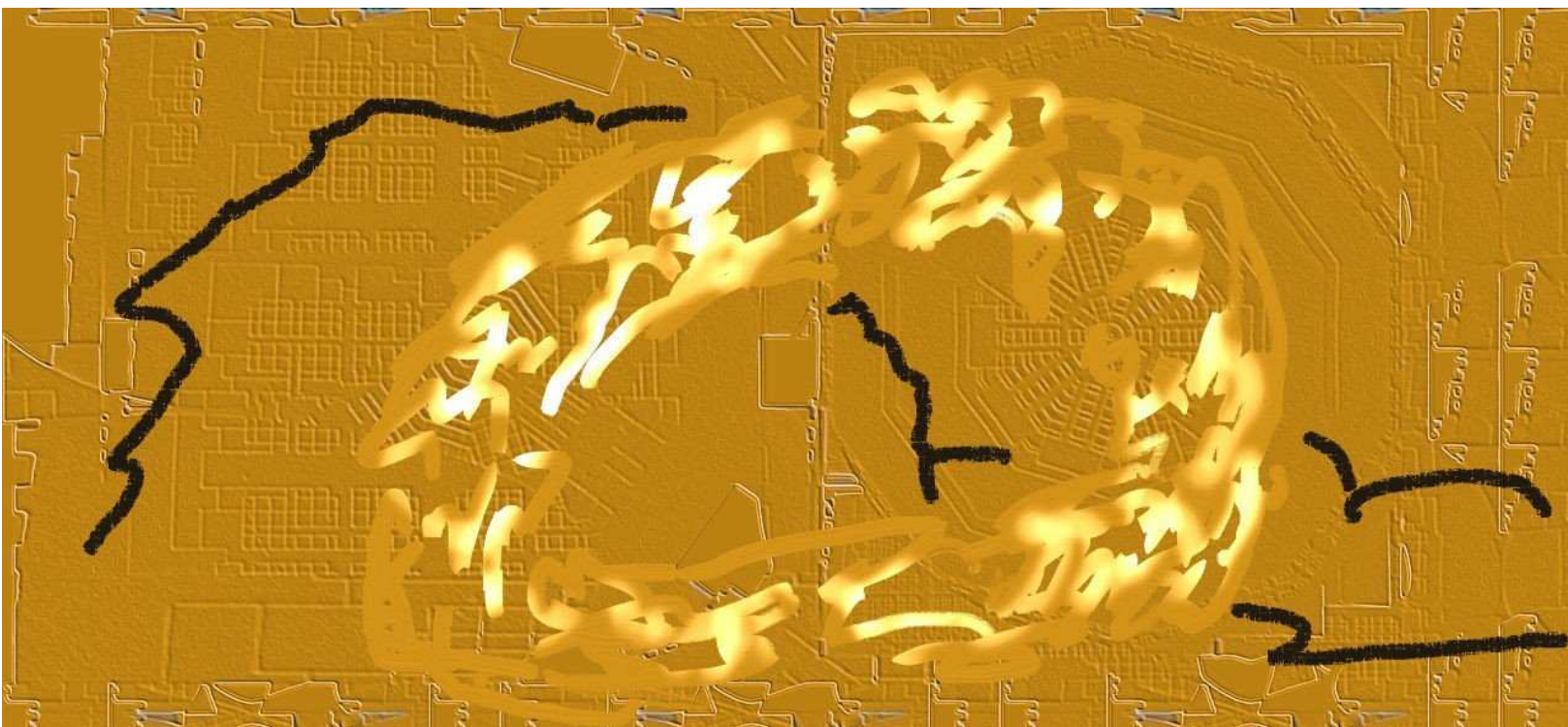




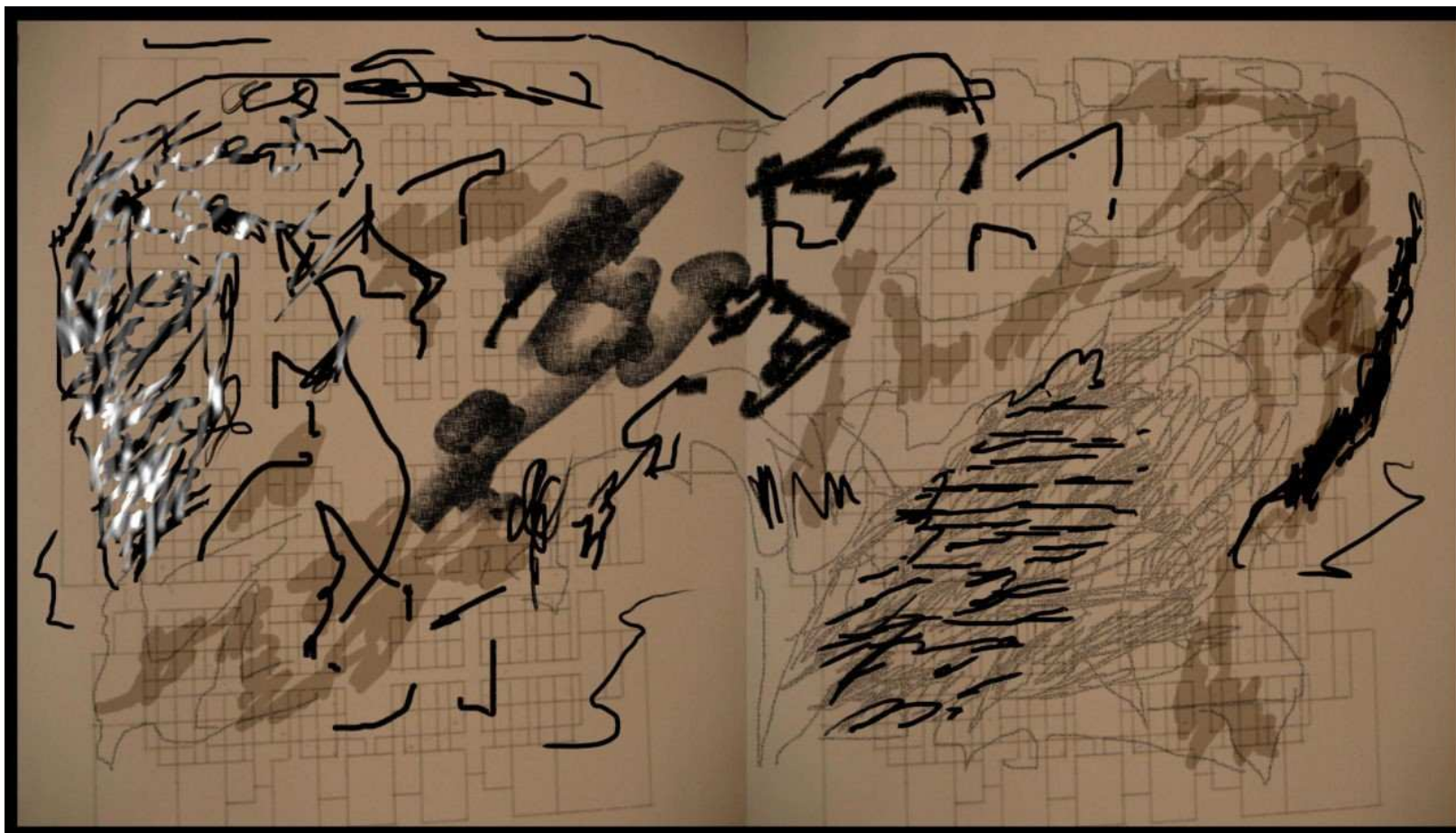


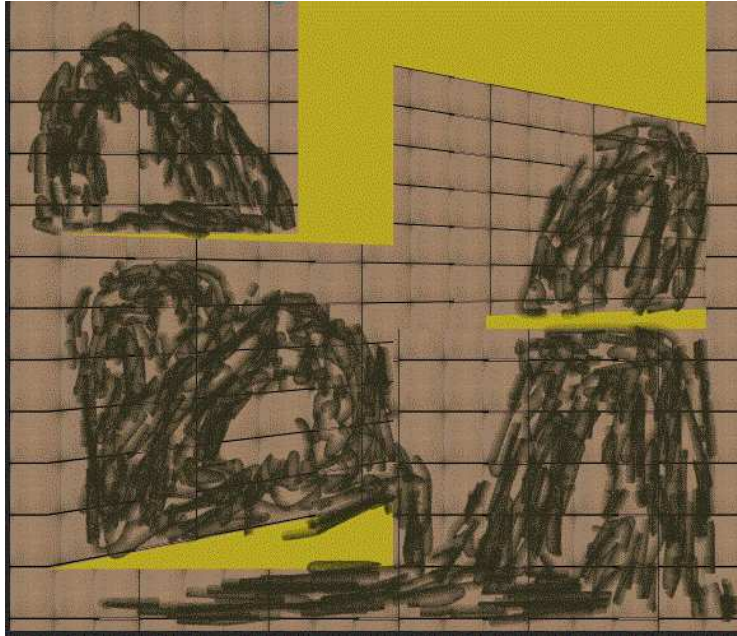




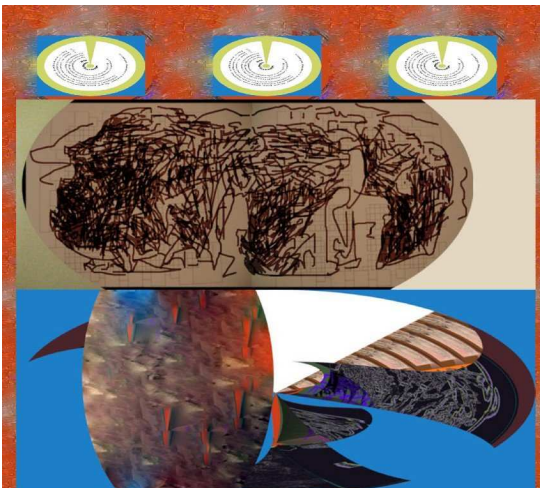
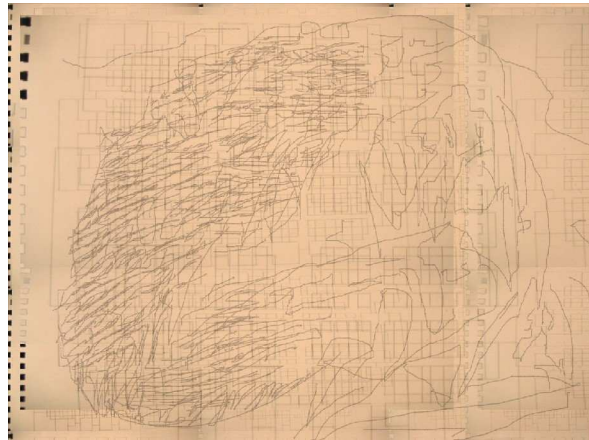
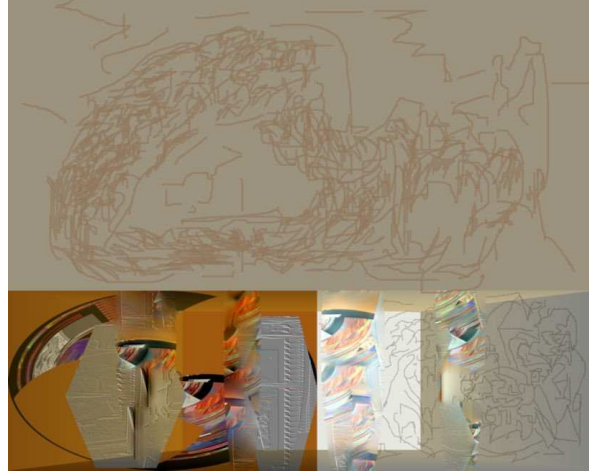


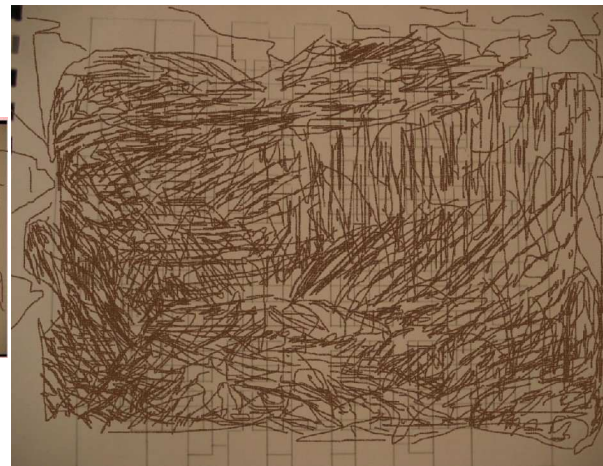
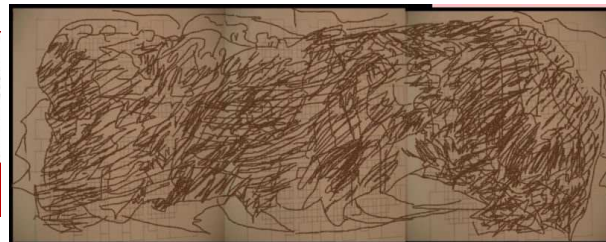
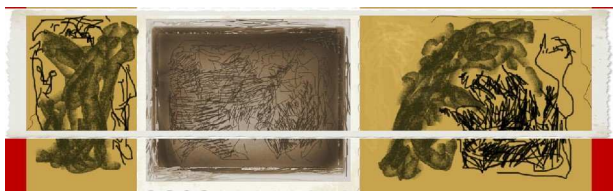
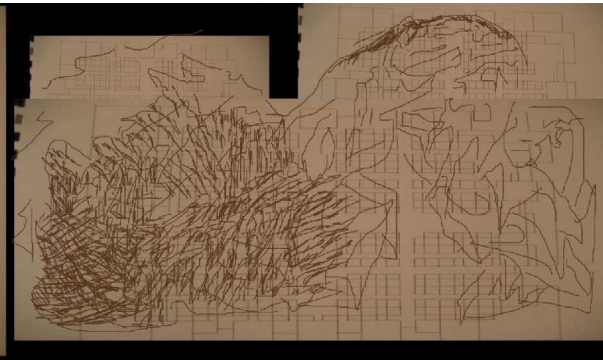
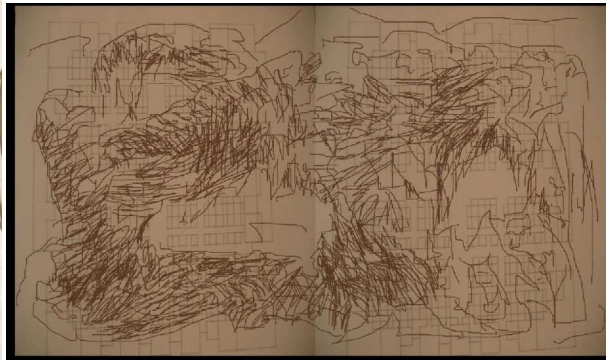
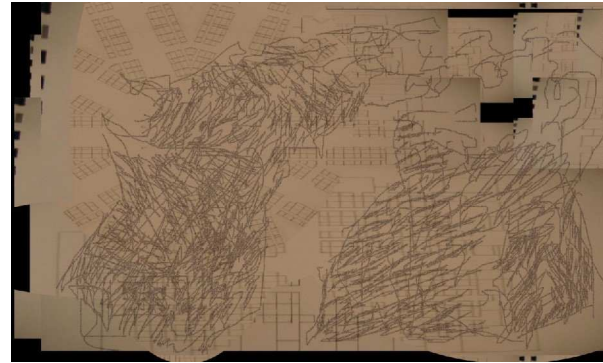
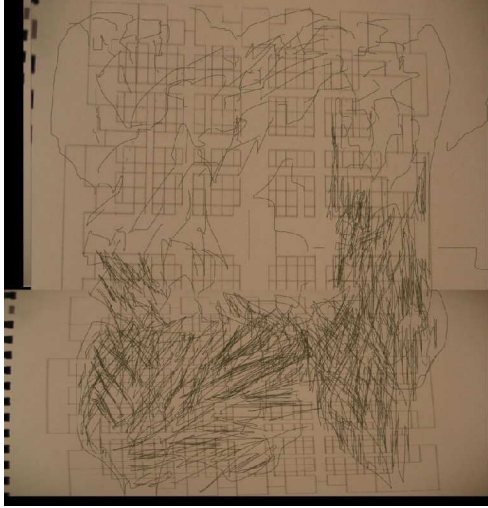


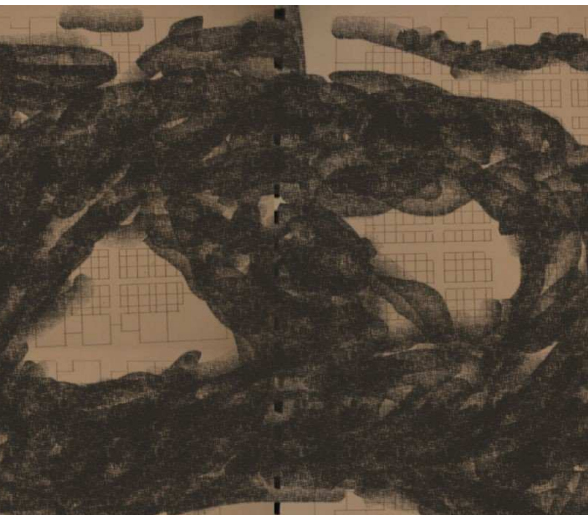










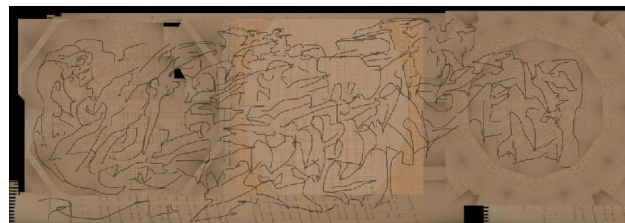
[illegible]

WORD AND IMAGE *Journal of the American Society for the History of the Humanities*

TRANSITIVE SUBJECTS OF THE VERB "TO BE" ARE NEUTER
 NOUNS OF CL. 1 AND 2. ROMANIAN ASSIMILATES TO ENGLISH IN
 SELECTING SUBJECTS OF THE VERB "TO BE" THE ORGANIC LINE OF
 PROXIMITY.

[illegible]

THE LACK OF DISTINCTION BETWEEN LEISURE AND PLEASURE WITHIN THE WORKS ARE
EVIDENCES OF "SERIAL ESCAPACE." MORE-TIME CATALYST PR
DECLARATION OF NOTHING MATHEMATICS ARE ALLIED TO "B
OR MATHEMATICAL LAYERING OF PROPOSING THE MEANING OF THE WO

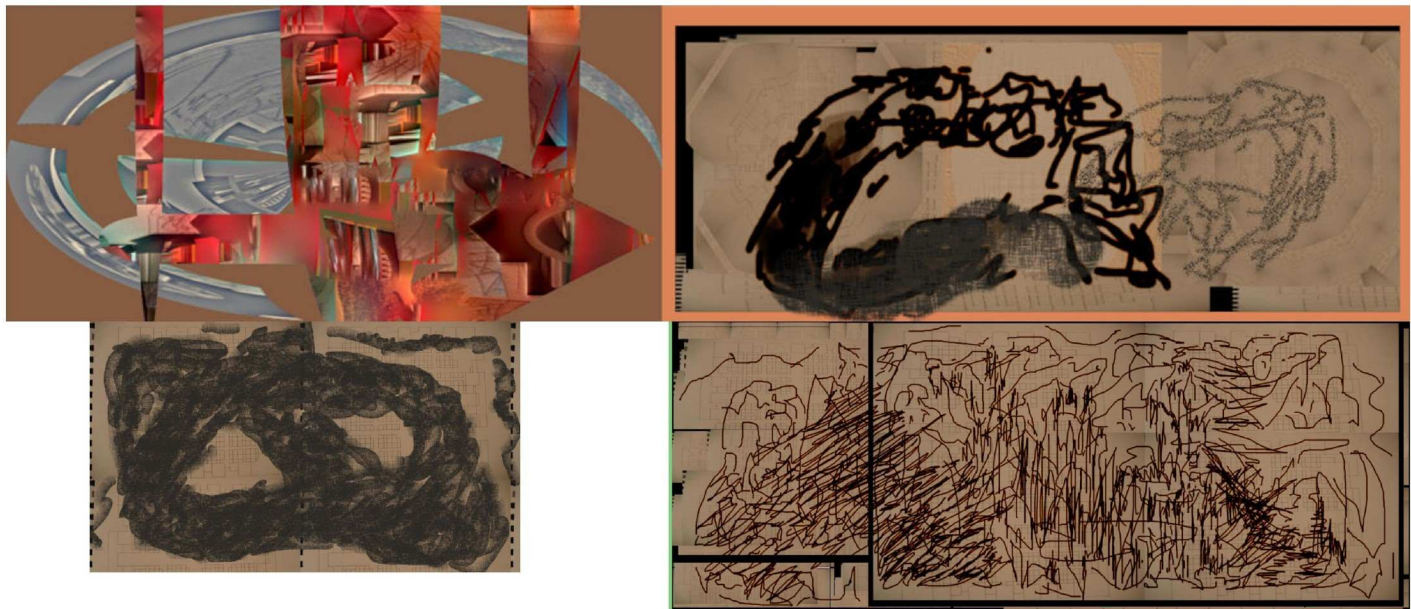


Tethys the aquifier Goddess and tether the fates ... to bind simulacrae and release.

a subject, which is the subject of drawing itself, the art ontology which is philosophy, an arête which to borrow from "fillarete" or friend of knowledge is an aurearete - an aura through consciousness.

transmission and translation that test meta and virtuality moods and modes conditioning concepts as an exploding or cascading array into that self evidencing which creates limits in order to know none.

The Limmable of drawing then is a sublection of movements towards and away an ego object become subject, oscillation then is of Ossia or being and its rosacea the approach begun to state flux



From Filarete to Aureaaurette

“Touch and vision”, is a fragment from a title on Bernini by Andrea Bolland, and the phrase title as well from Laconic Ink .com- “Scars of difference” are terms that join for me, scars relating for me, scars relating to skrr or scratch to sculpture as the morpheme structuring “sculpture” and its incidence between touch and vision of which drawing appropriates in its endless trope.

Oceanic the Fosse

Being

Rosacia

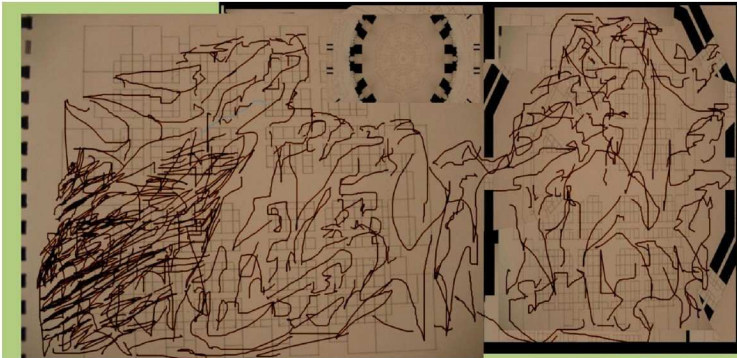
Drawing the skeleton key unwriting the turn of the epitaph

Knowledge upon knowledge towards and unto magic into philosophy

Along the landbridge of time and seascape Ocean of Ossia(being), rosacea over fosse

Drawing overwriting and underwriting palimpsest therein therebeing dassein Topesthesia

Morphic Cyclic aesthetic variation rightward bone and fibre helices drawing the binding strip
chiribae

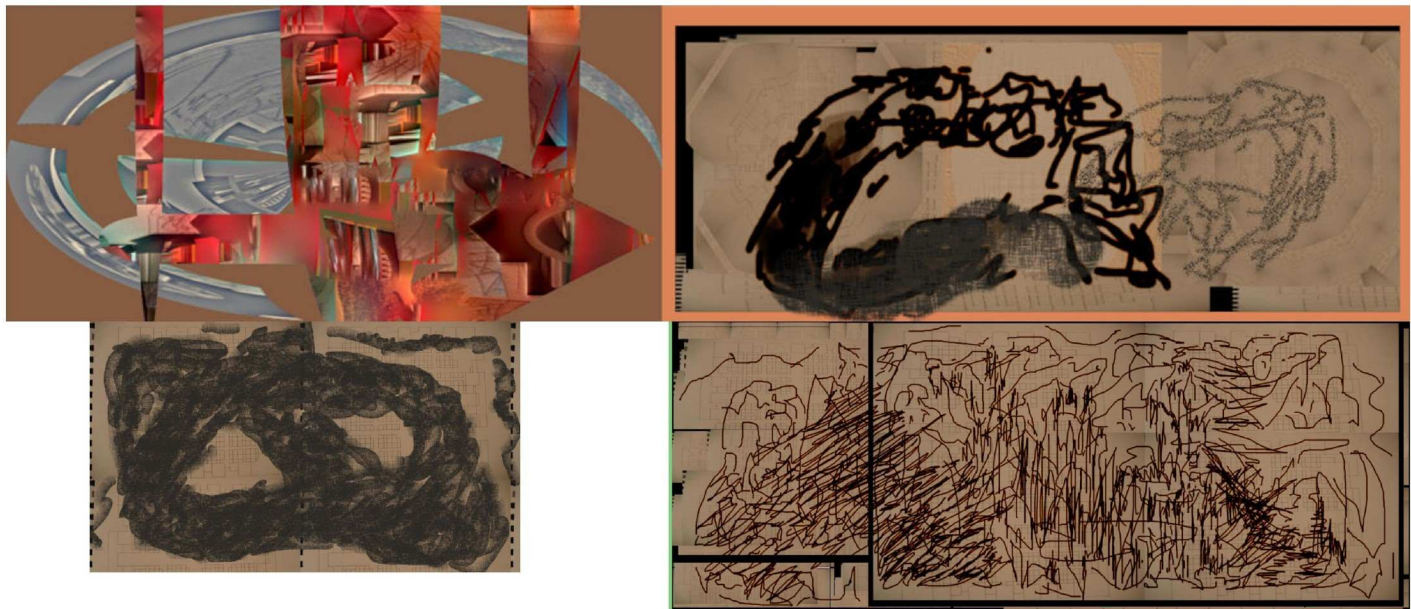


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From Filarete to Aureaarete

APOLLINAIR'S DUB OF Orphism

-à completed an anagram between Orphic and Morphic

Explosive Terms:

Cascades:

That chordage threads the Ghost in the machine

Shades mirror and Moira (esthai the frets of fate) that mirror themselves

Abracciari the transference and metonymy Mannerist

Abracciari the brachai chord- comprehension- aura laurel aureation bow andlyre bolero

Miasm chiasmus- abbracciari pace espouse hug :Alberti

Albertine @ the Sunking's Window widow organic line.

Scesis onatum:

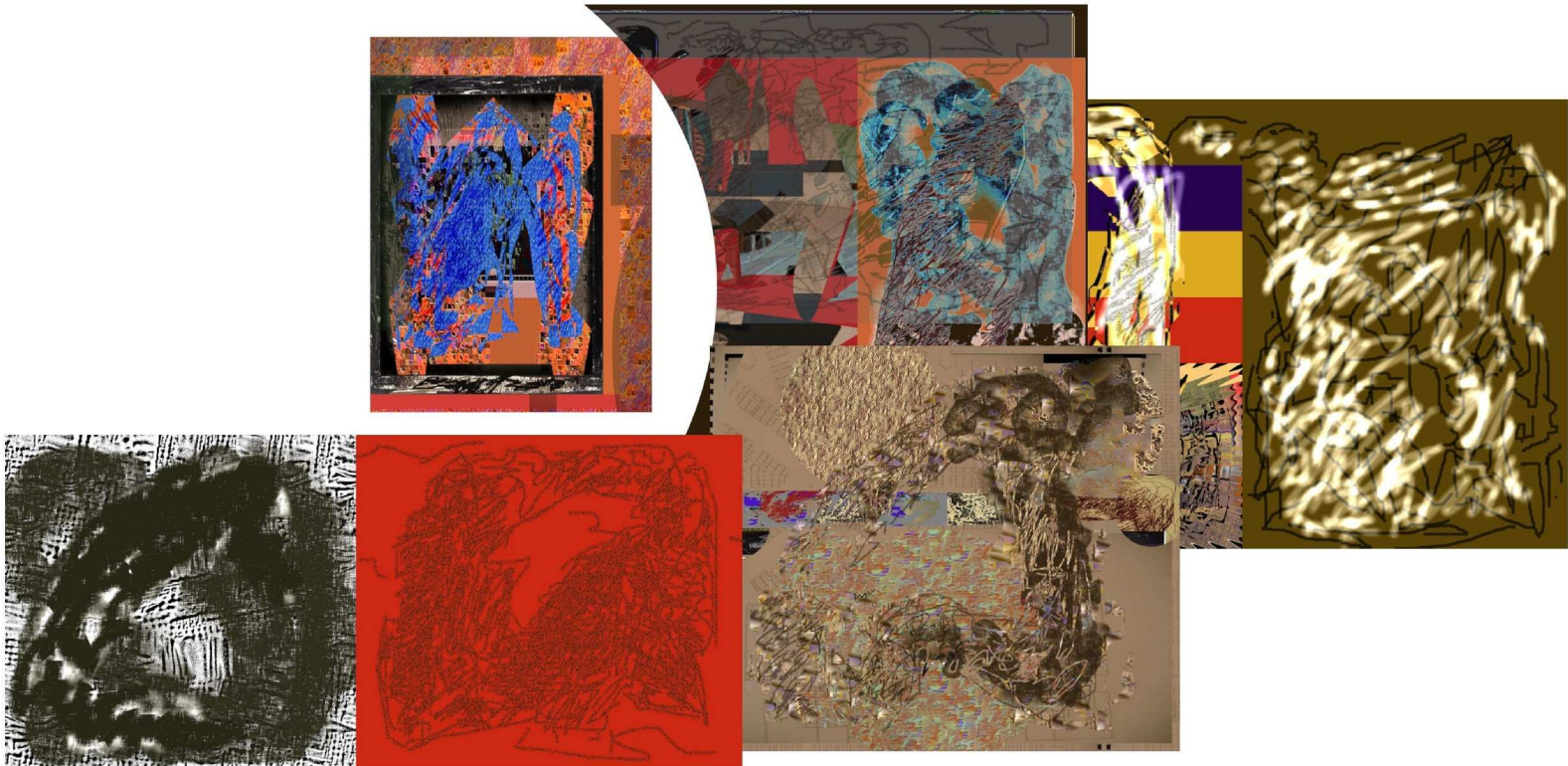
Agency of concept osmosis of expression

Interest value of drawing relating on one hand to paper and recorded history and then again to prehistory and alter mediums and unknown- inferreded only conceptual bases of building experience.

Chords threads and strings of fate luck and fortune as virtuality of reference.

Goetia and theoria to contest and context, fluxus and recombinant poetics to pragmatics and semiotic blending as philosophical bracket of topology and morphological arrows informed by interspecies evolution to revamp structuralism

Gestural Siting.../ Post simulacrae transitive space -à < Rhea Rhetorics are the trans-substantiative structures of categorical thinking which go beyond features of implementation to show an emergent structure within the patterns of thinking itself beyond its objects while within it subject.



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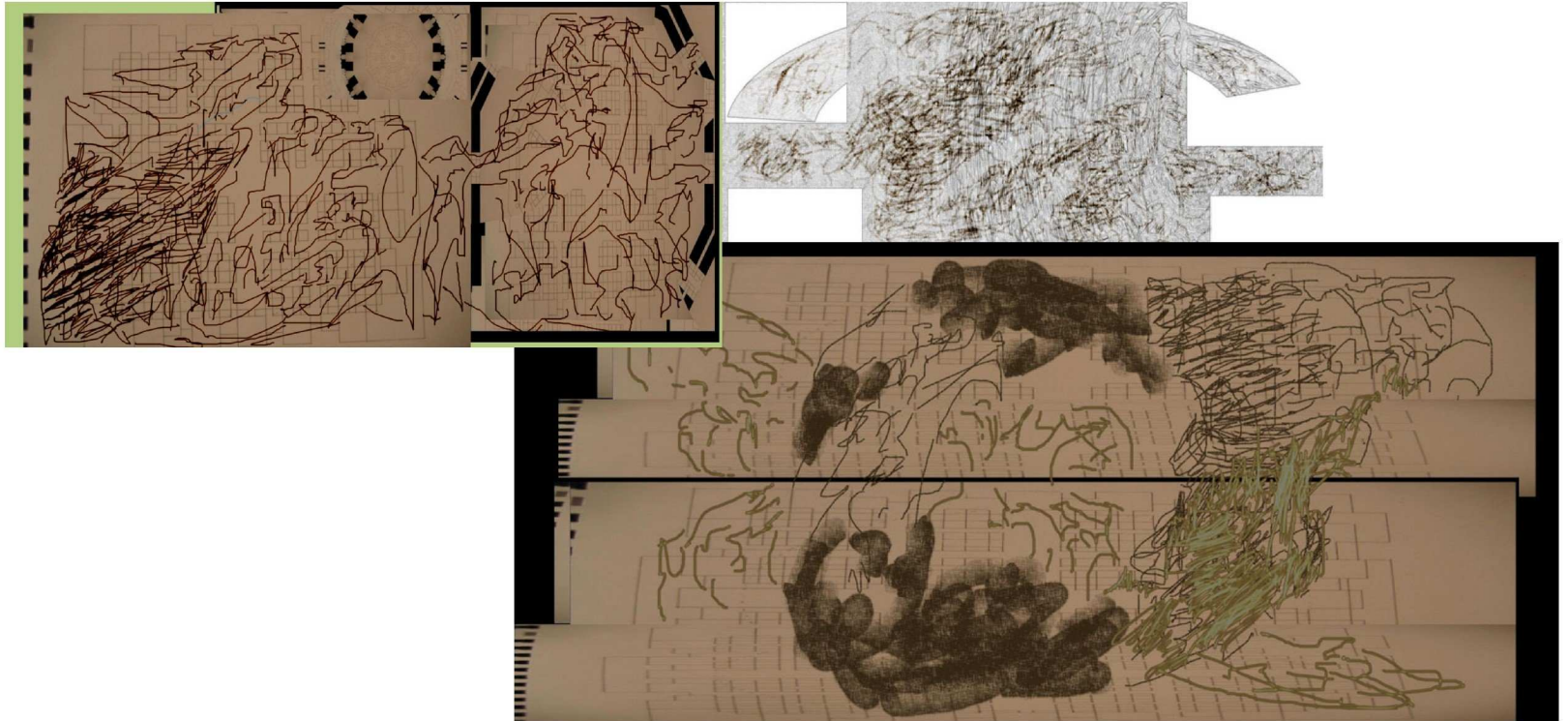
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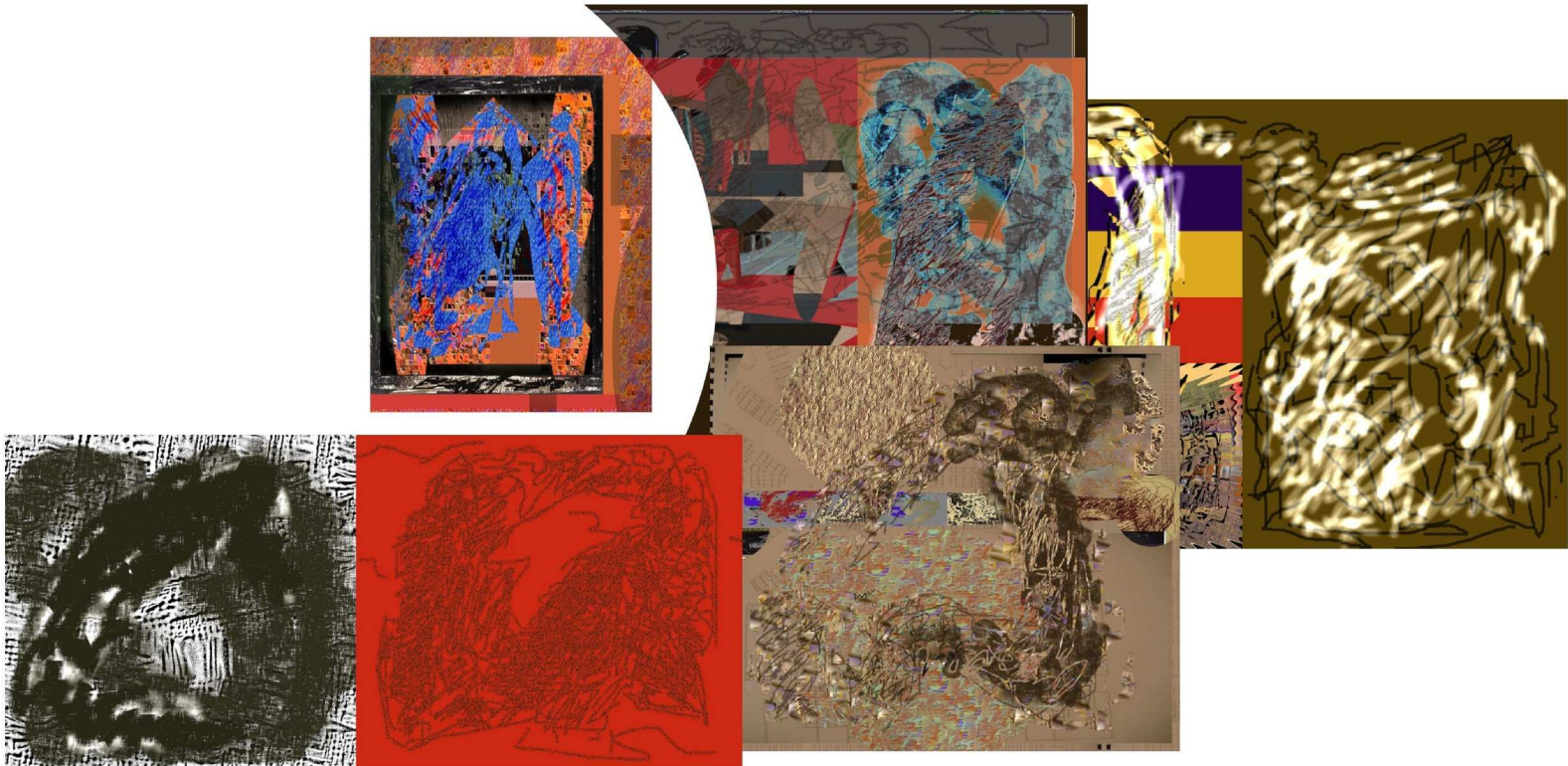
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Word and image occupy post simulacrae -transitive space.

Transitive space (is) occupied as object : res "Ossia" = being) onto by which object and subject are osmotic beyond the organic line of

The philosophical bracket (as)status of "is") preempts the seclusion underwriting and overwriting virtuality (issues of identity usage a

he software argument meets the philosophical bracket of consider supporting the verb or energia of configuration. Therefore new art the rhetorics and denominations of strange loops , conceits, -art round.

The lease on leisure and pleasure within the works are denominat catalyst prestidigitator of morpho-mayhem (tropes) are allied to the meaning of the word concept to experience thus Plies + Skrr=

Skrr : scar, scratch, sculpture, esquire, whisker, chiaroscuro, scurri scherzo, scribble, scribe inscribe, square

Skariphastai Greek sketch or engrave from the Assyrian root skkr-

Word and im nsitive space.

al within ro on" Transitive space (is) occupied as object : res "Ossia" = being) ontological within rosassia as "osslatio by which object and subject are osmotic beyond the organic line of proxemics.

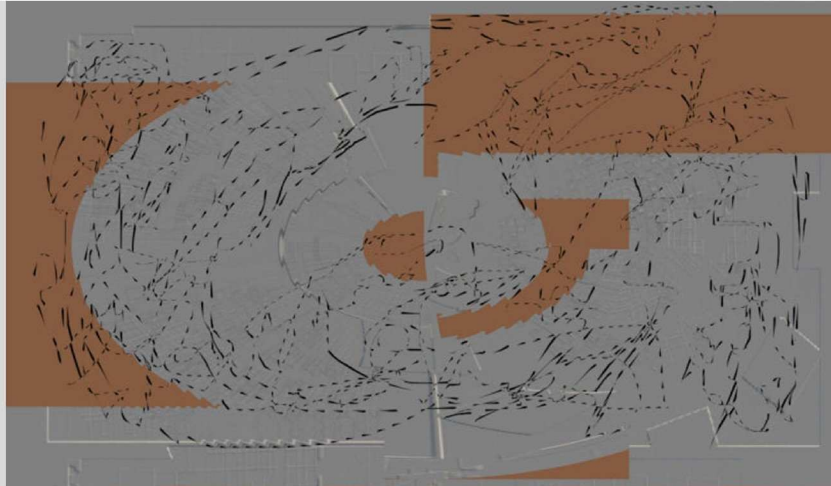
The philosophical bracket (as)status of "is") preempts the seclusion argument of verbal transgressio underwriting as of identity usage and being) , thereby t

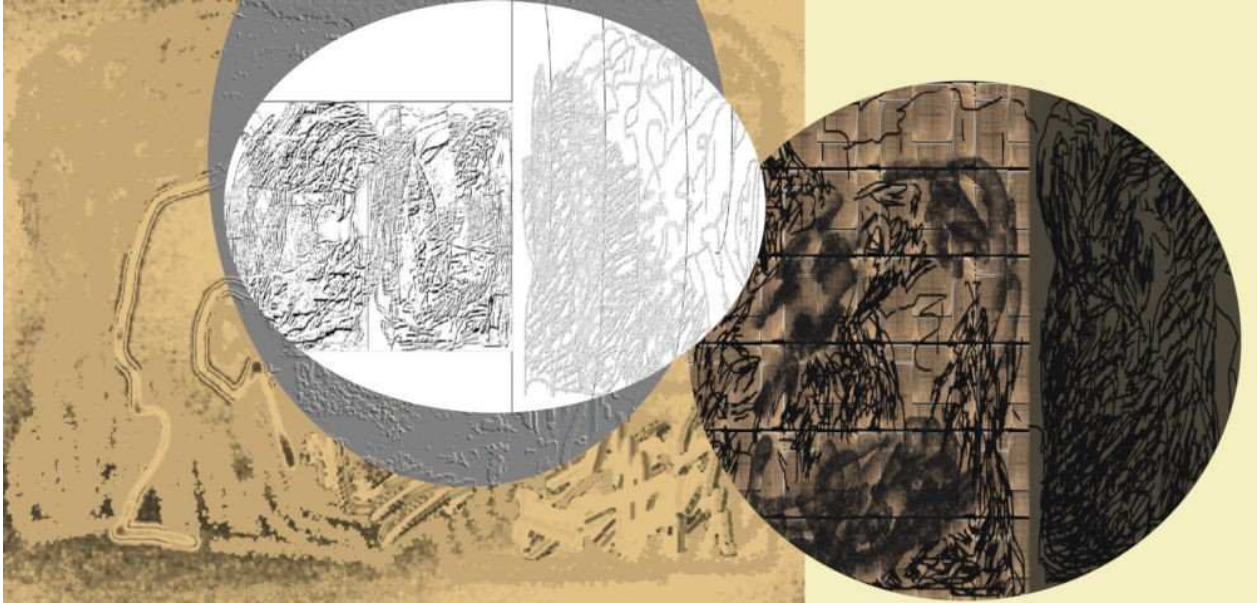
or comple he software argument meets the philosophical bracket of consideration or complex reflectancy supporting the verb or energia of configuration. Therefore new art mapping is deconstructed to s the rhetorics and denominations of strange loops , conceits, -art etymologies -architectures in the round.

The lease on leisure and pleasure within the works are denominations of "skrr" ("scratch" morph catalyst prestidigitator of spatial layering tropes) are allied to "plies" or spatial layering the meaning of the word concept to experience thus Plies + Skrr= pleasure.

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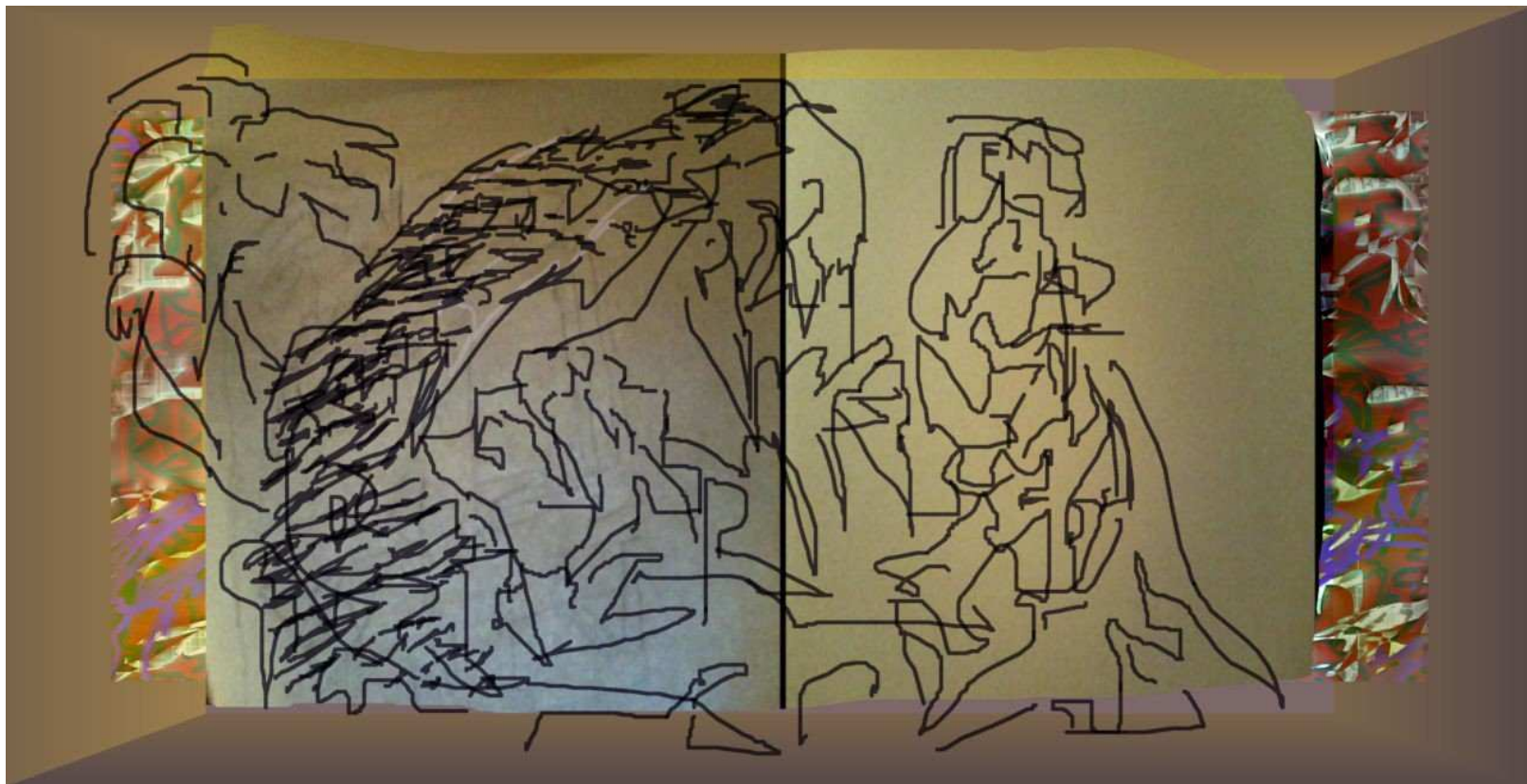
Skariphastai Greek sketch or engrave from the Assyrian root skkr- graven or talon like form

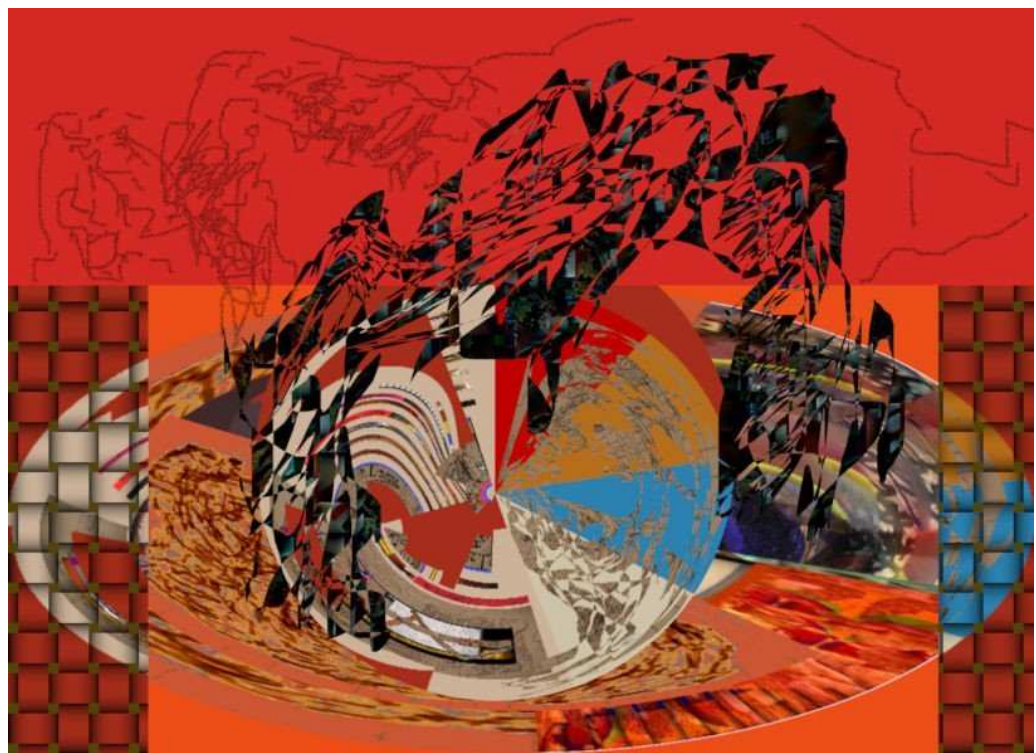




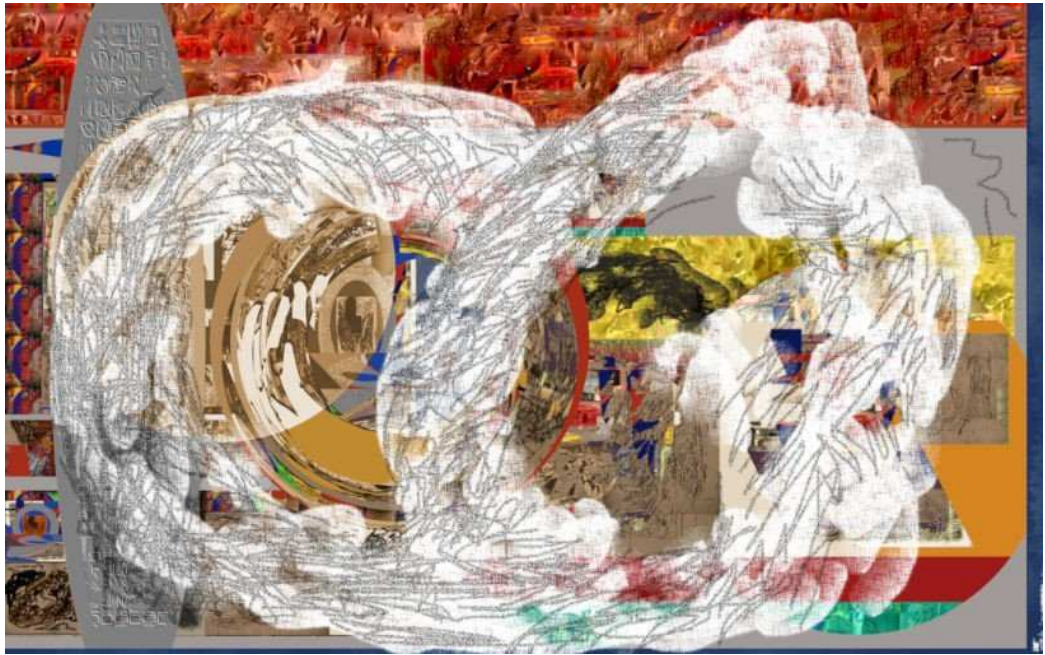




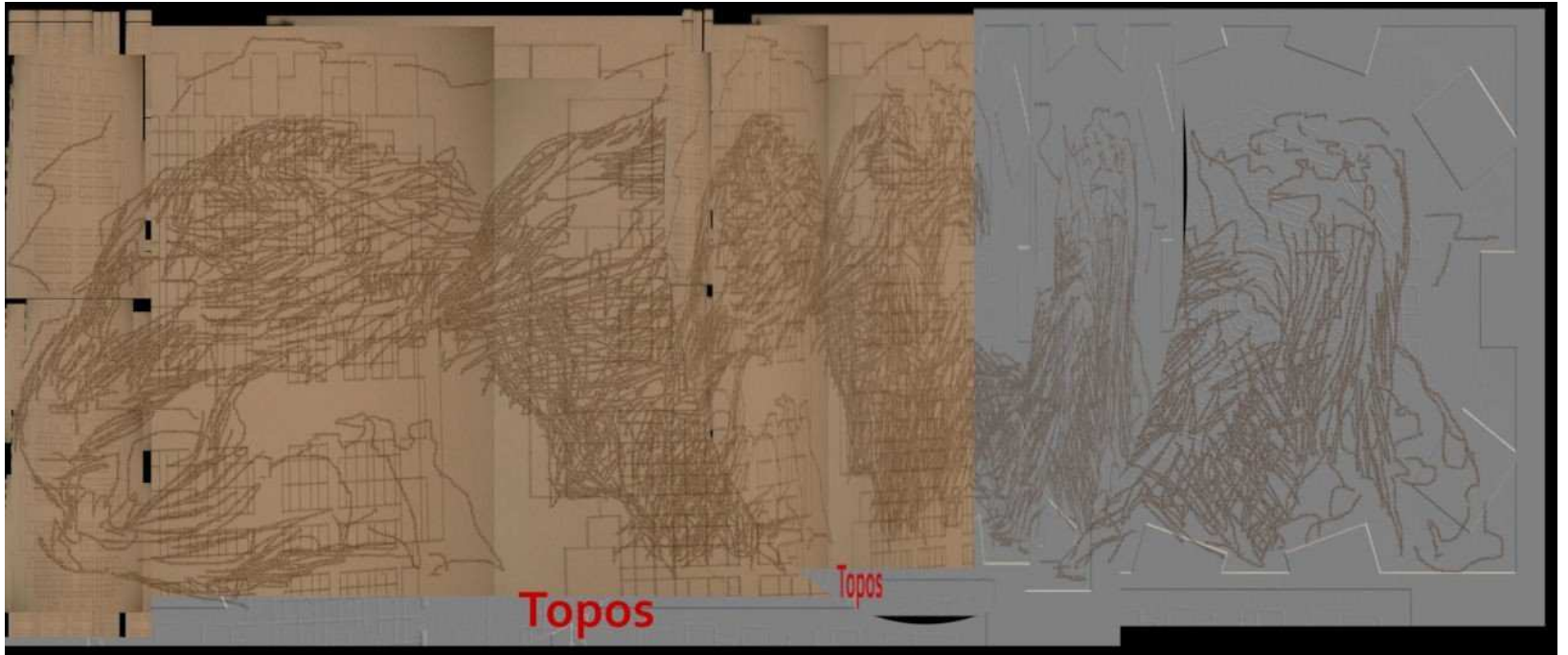


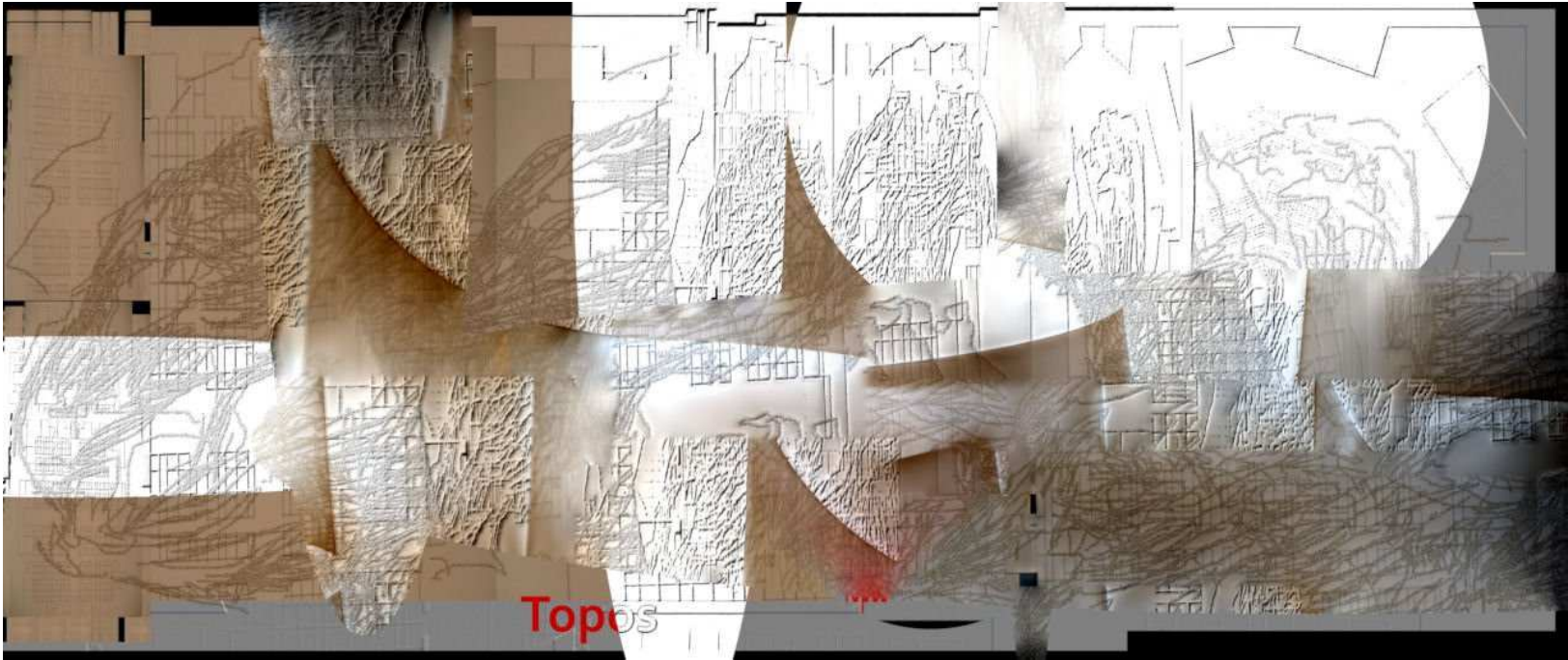


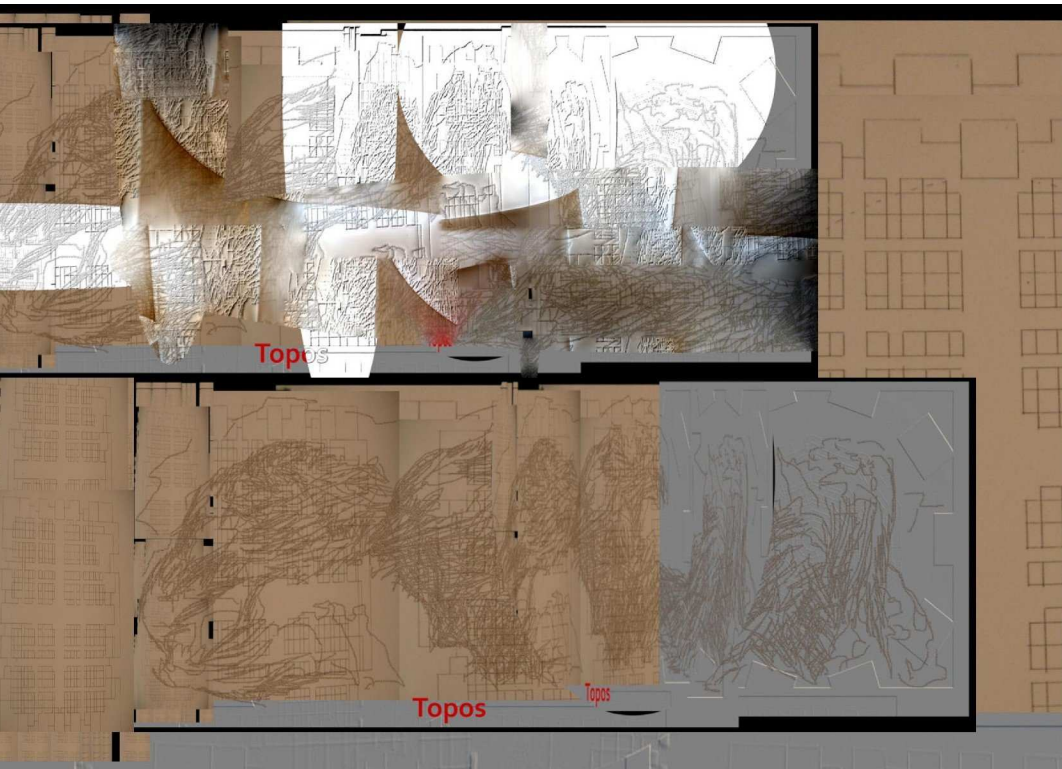




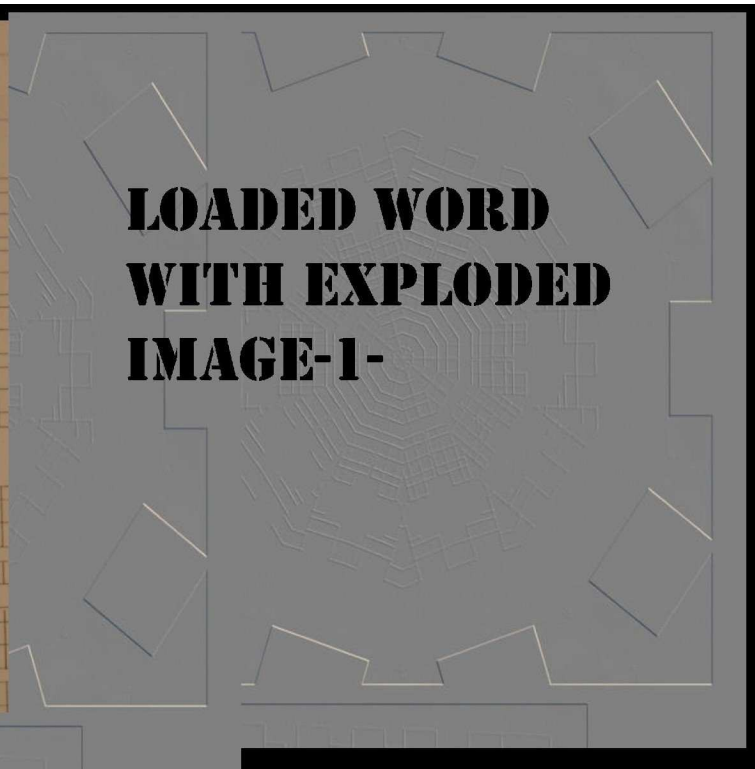






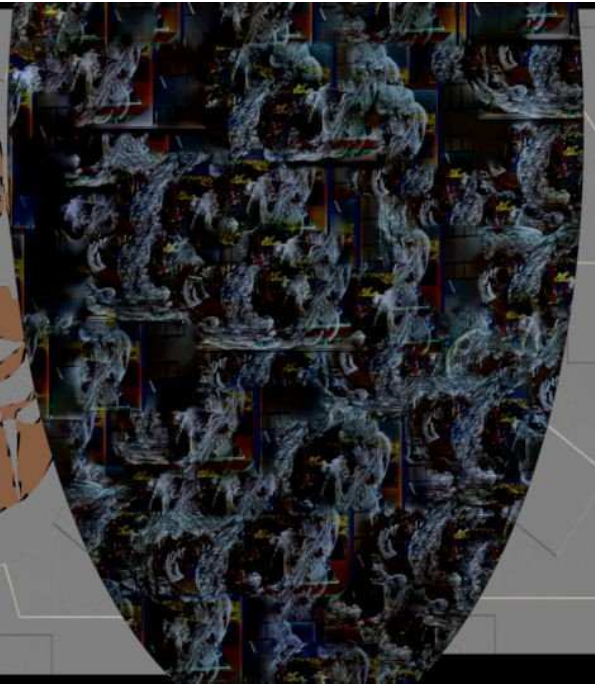


**LOADED WORD
WITH EXPLODED
IMAGE-1-**





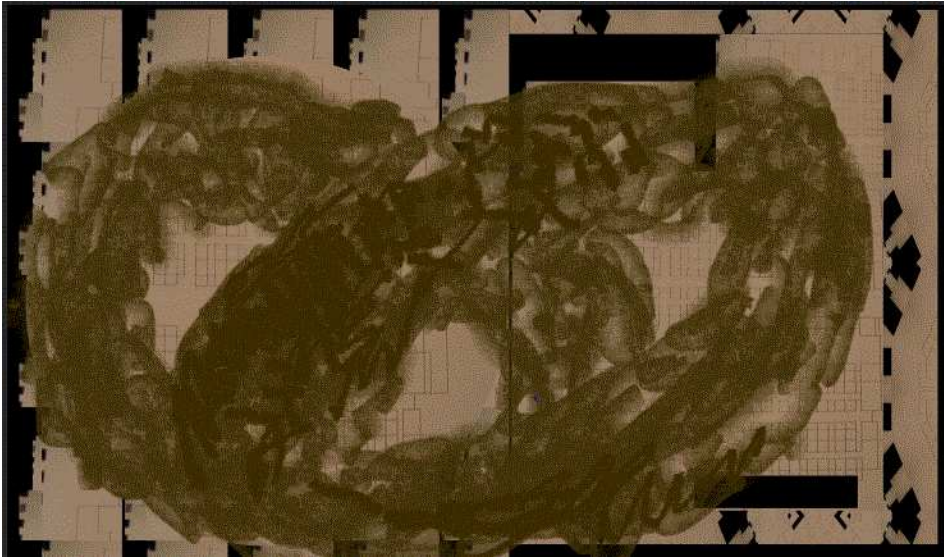
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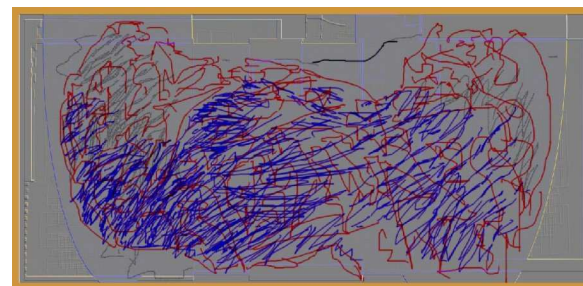
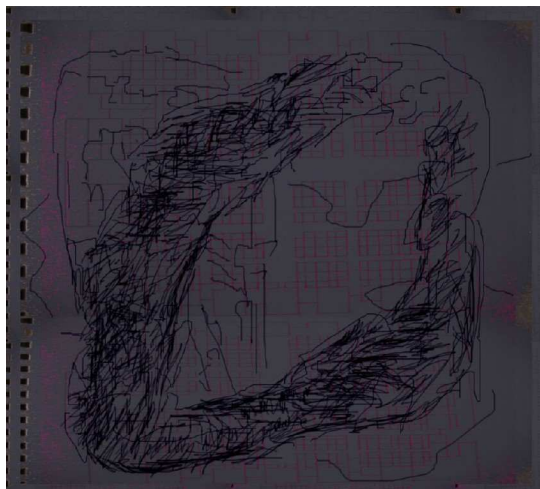
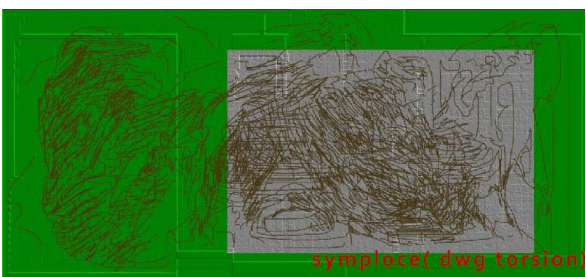
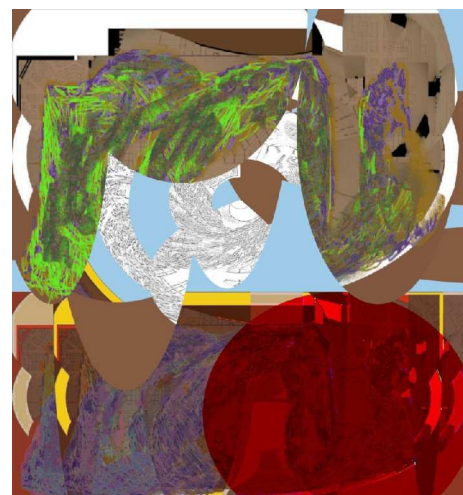
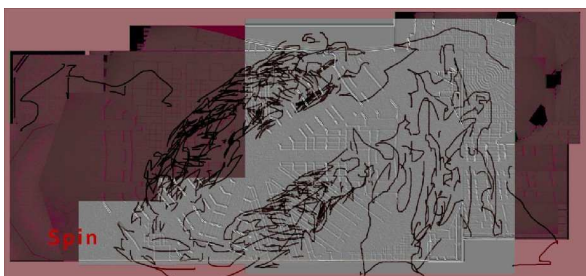
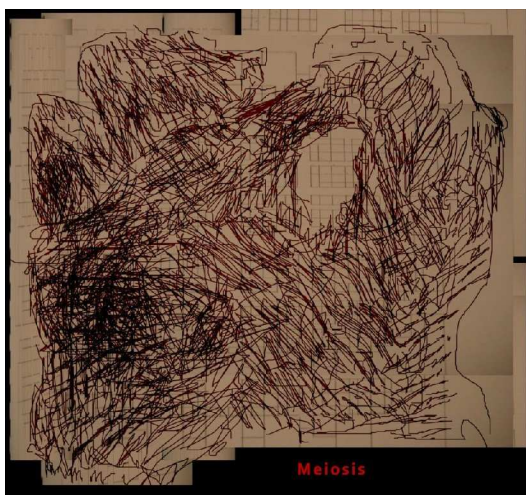
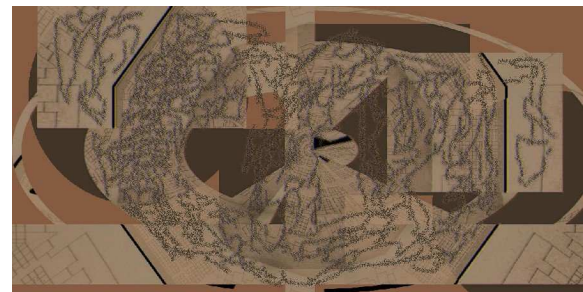
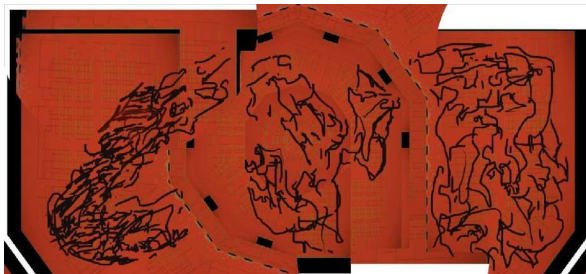




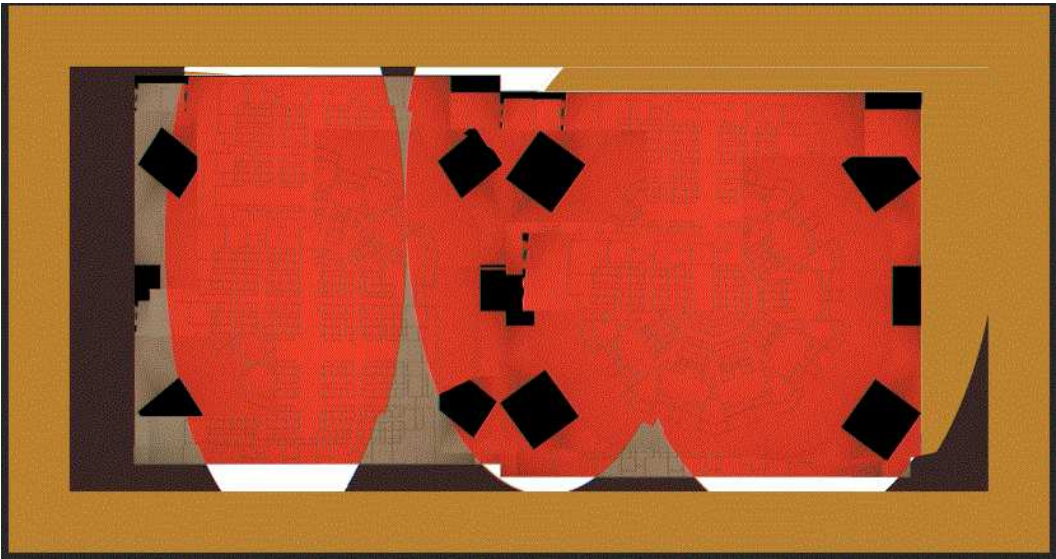




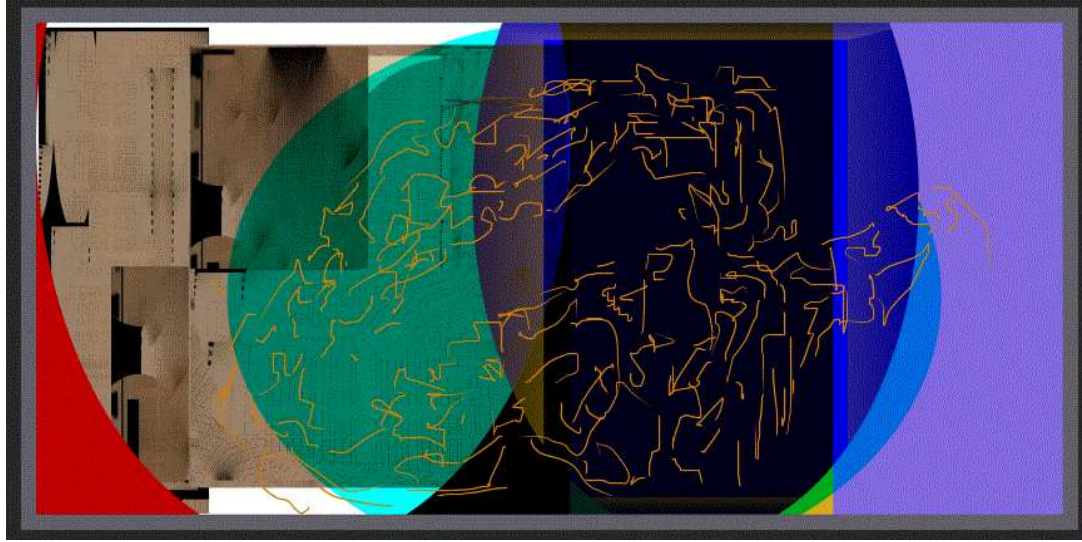




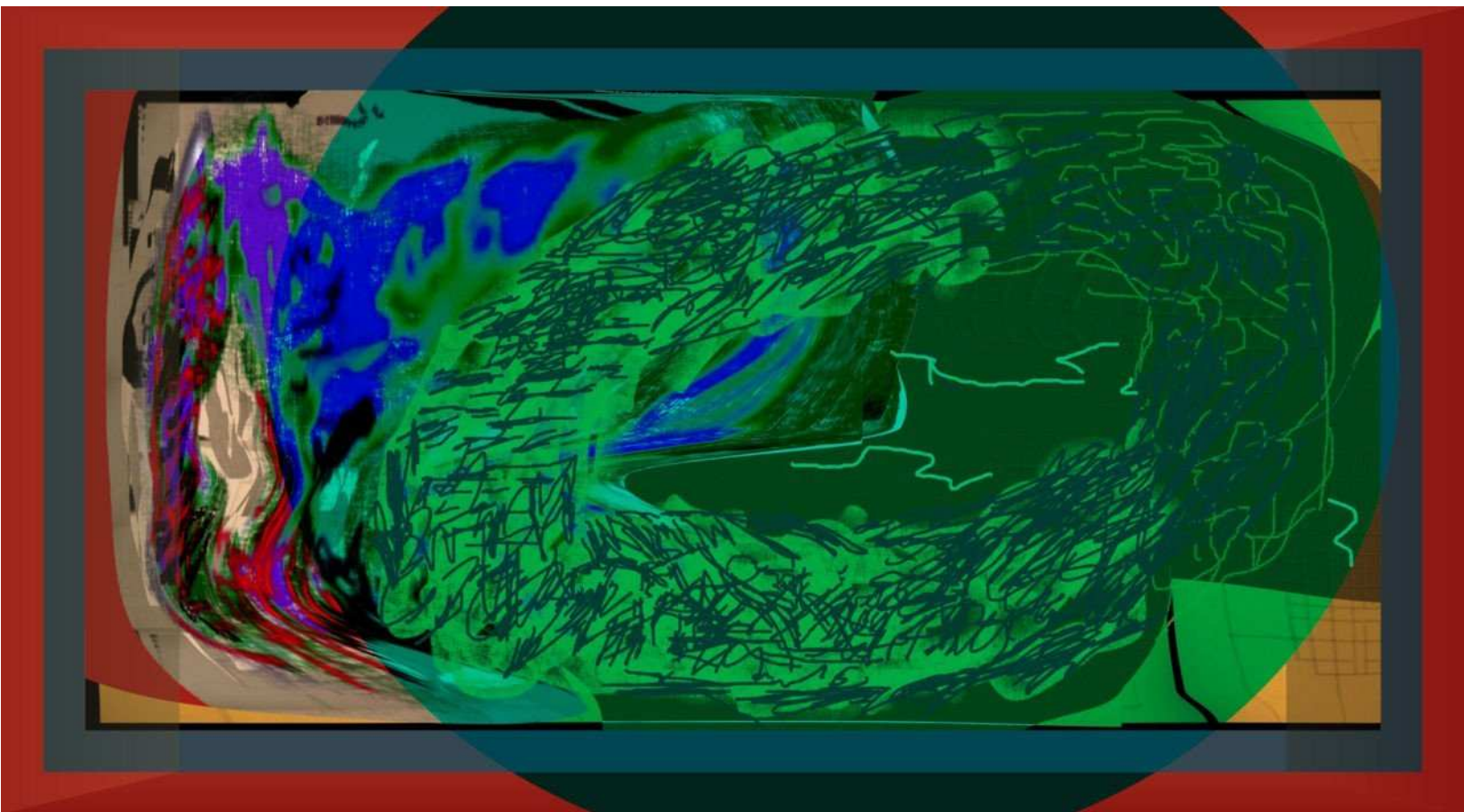


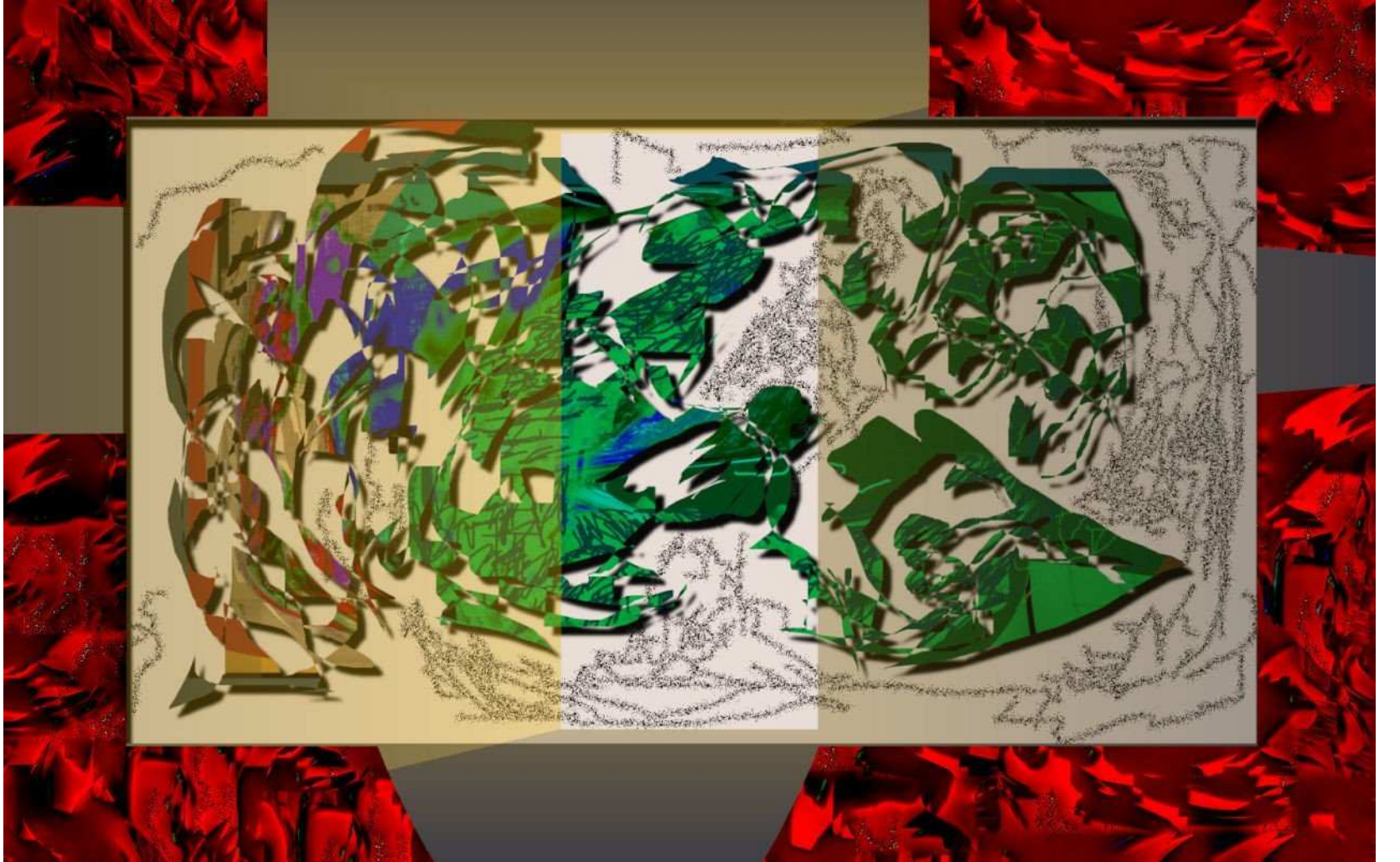




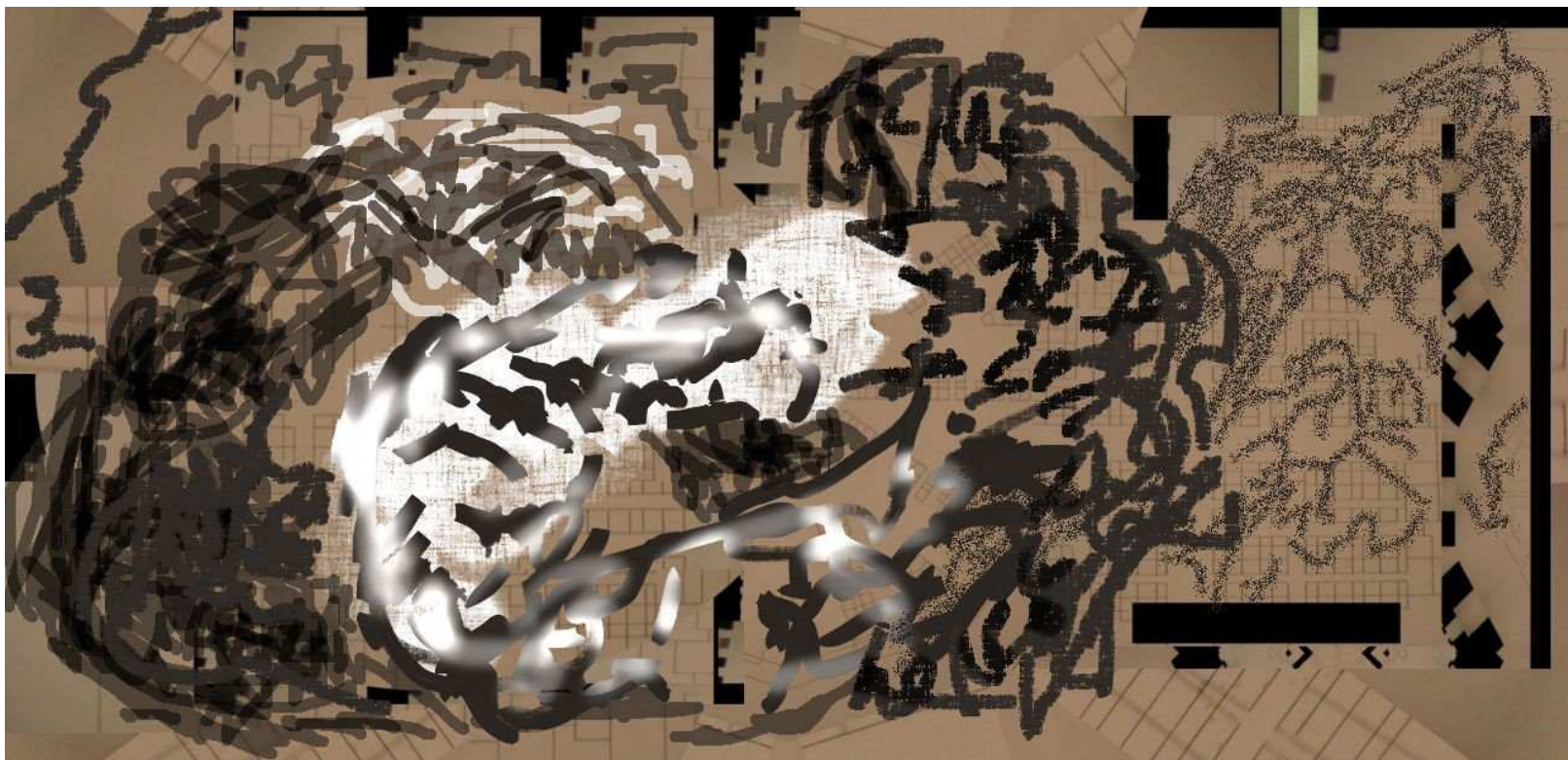


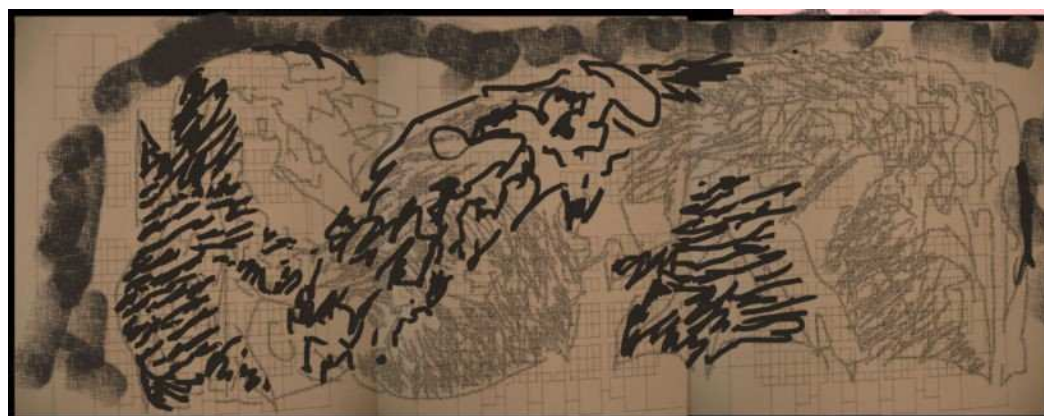


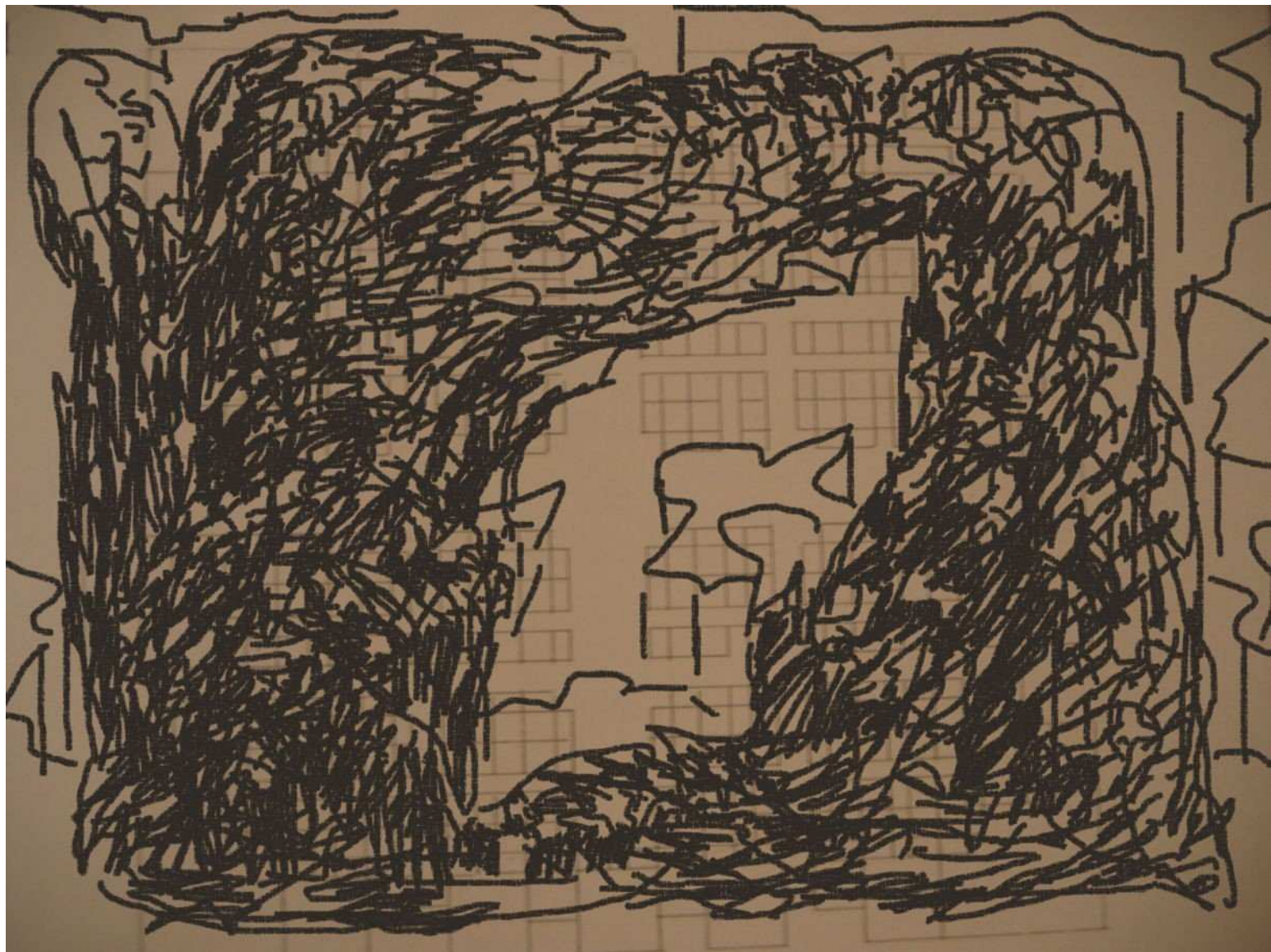


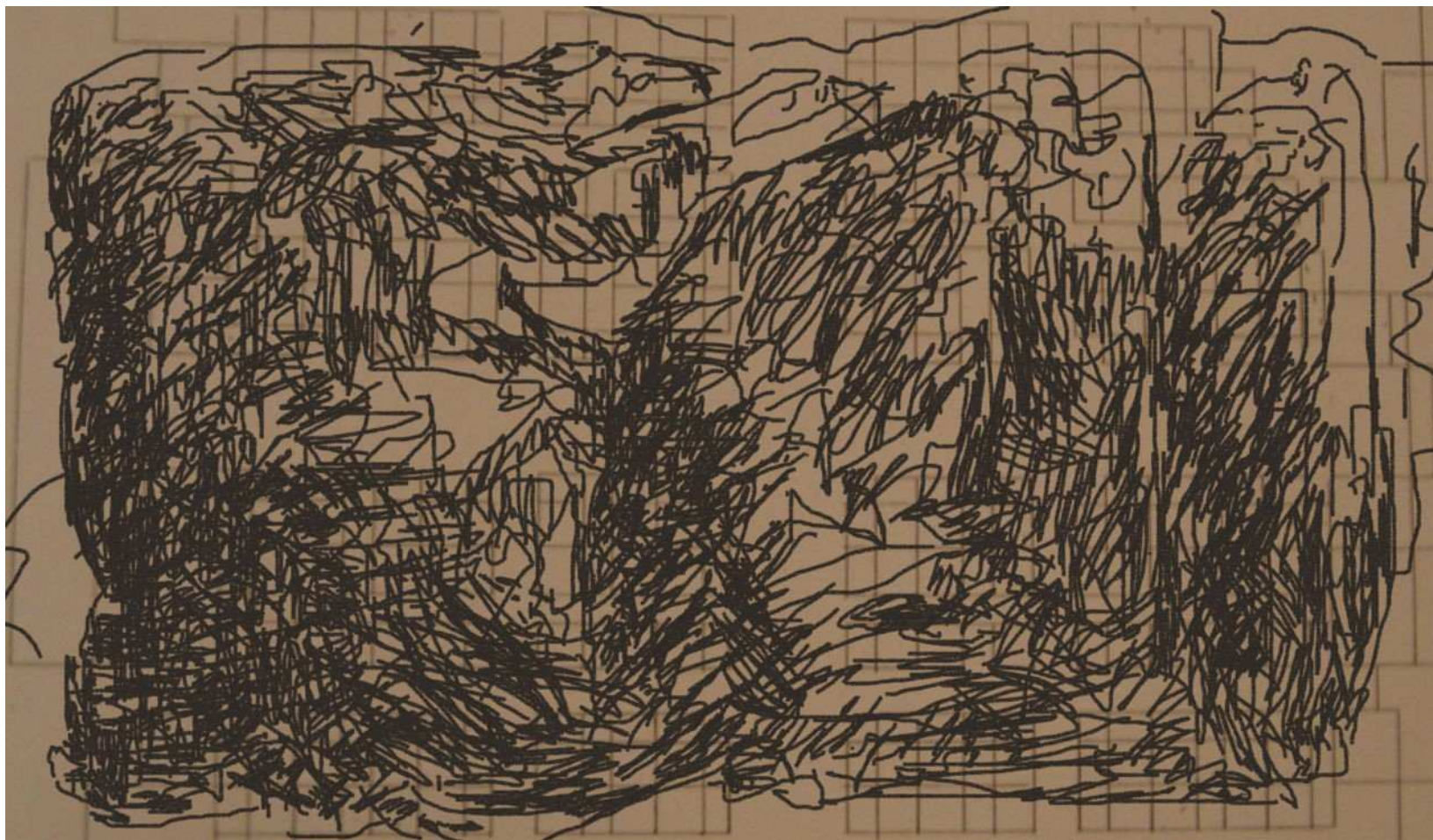


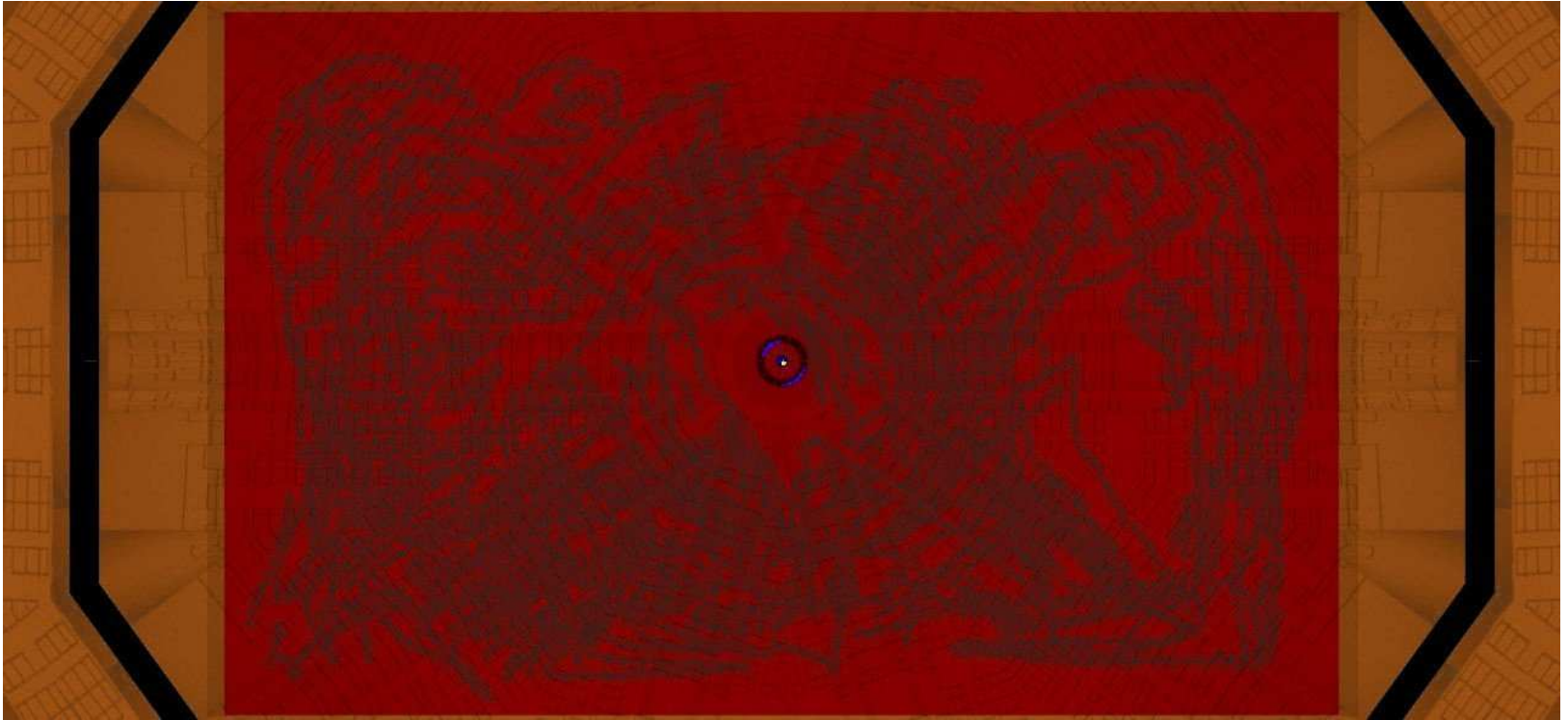




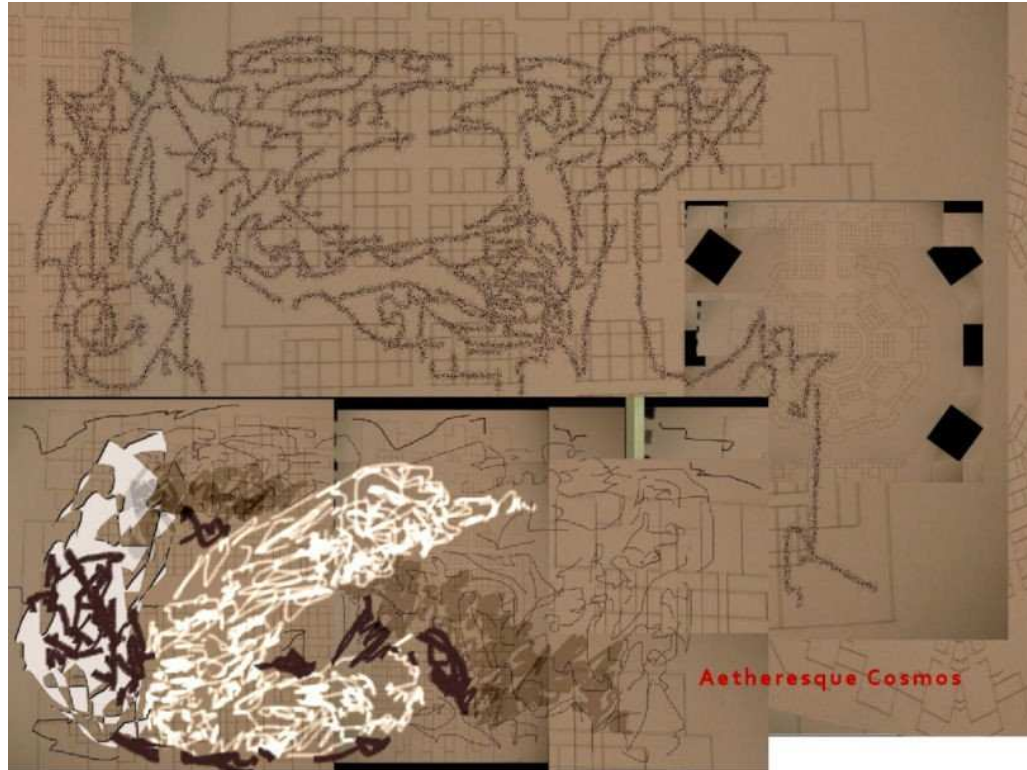


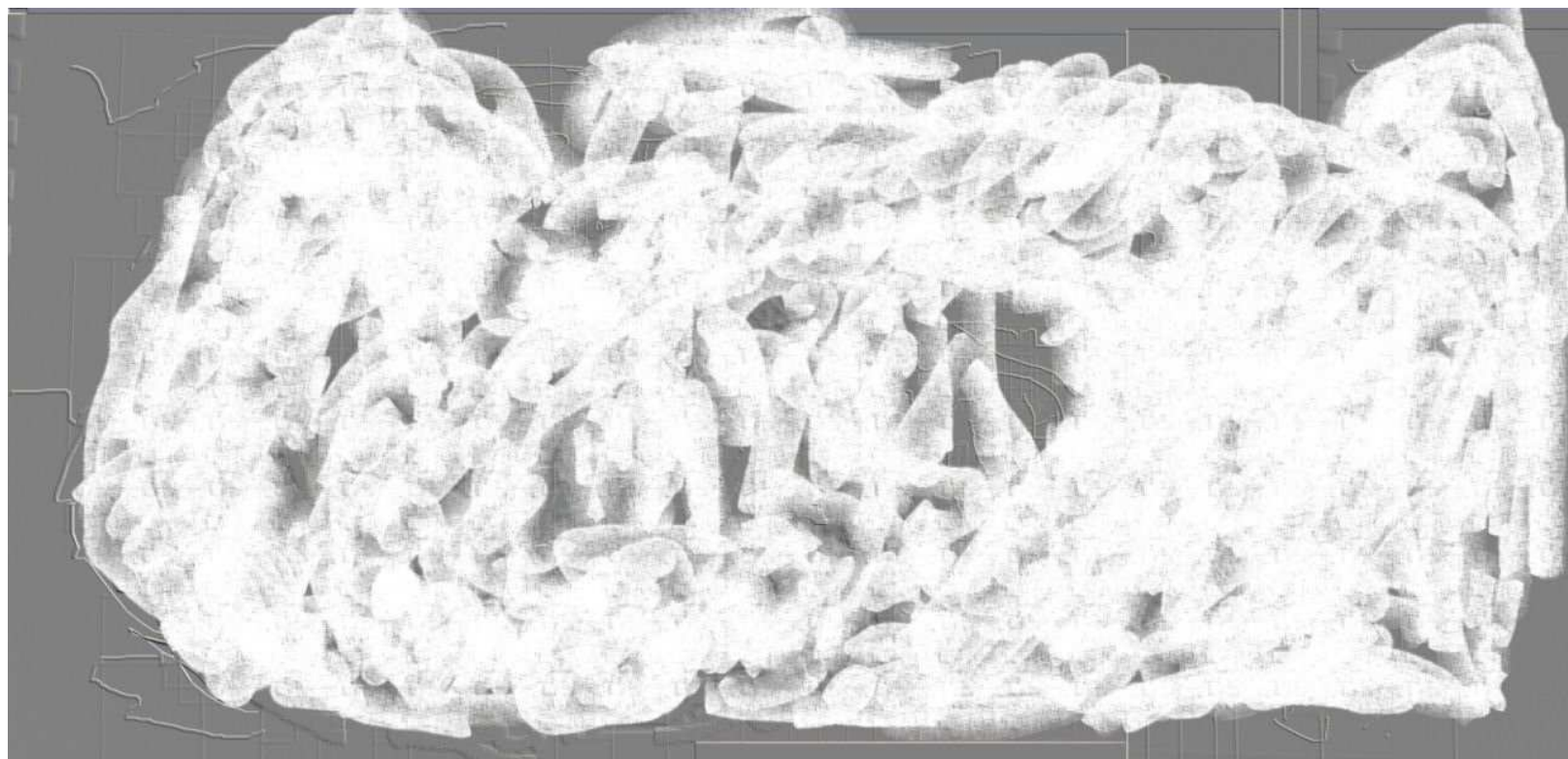




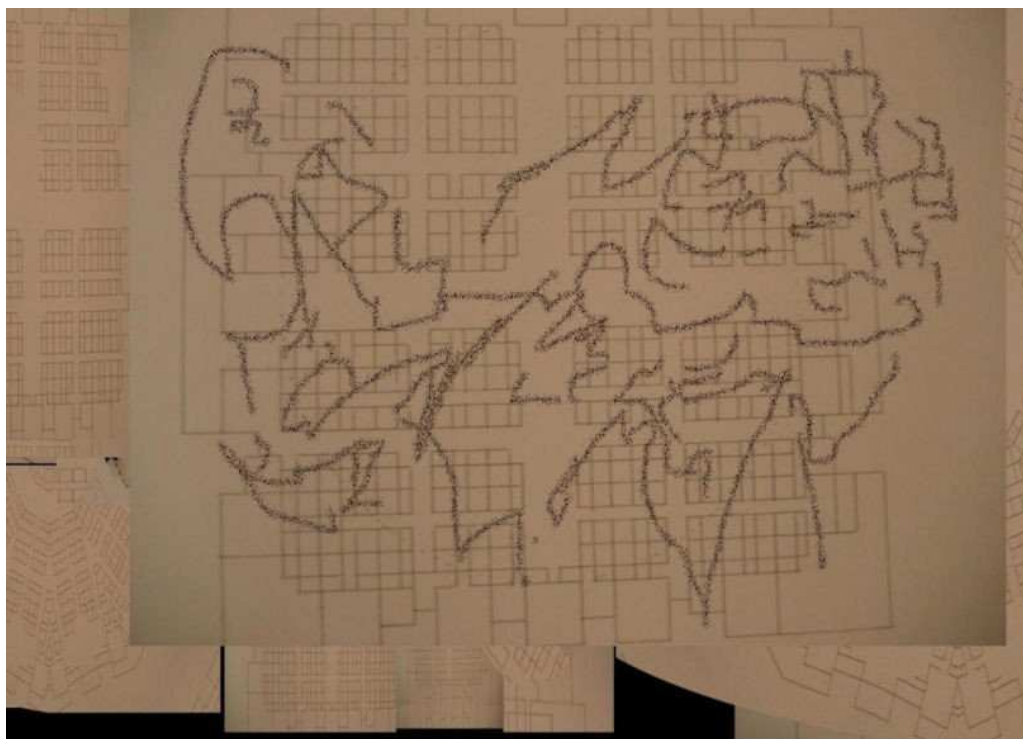


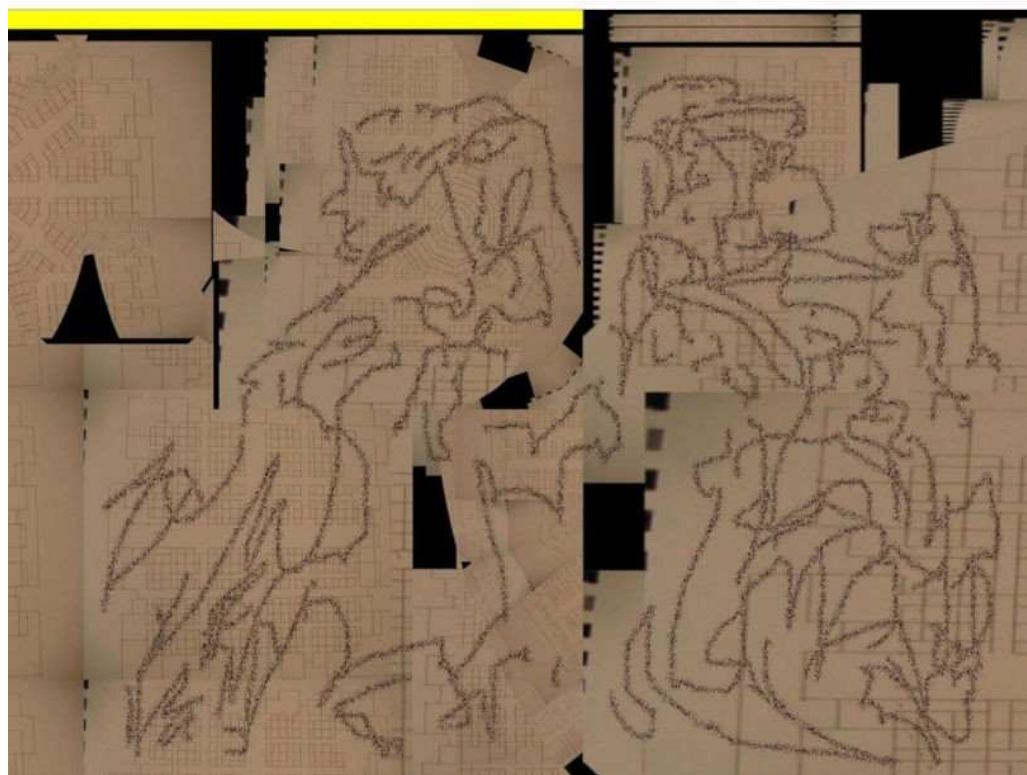


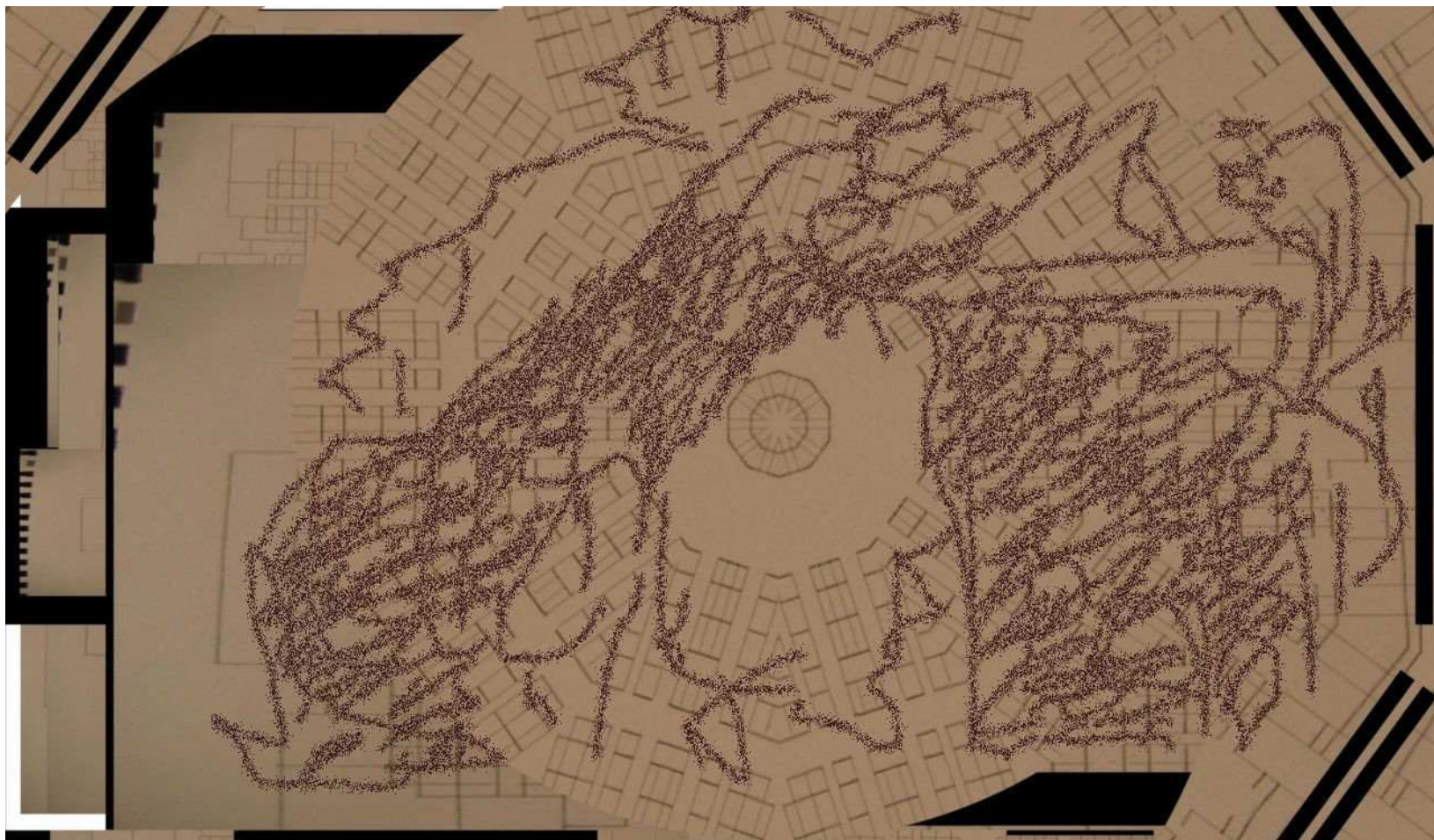


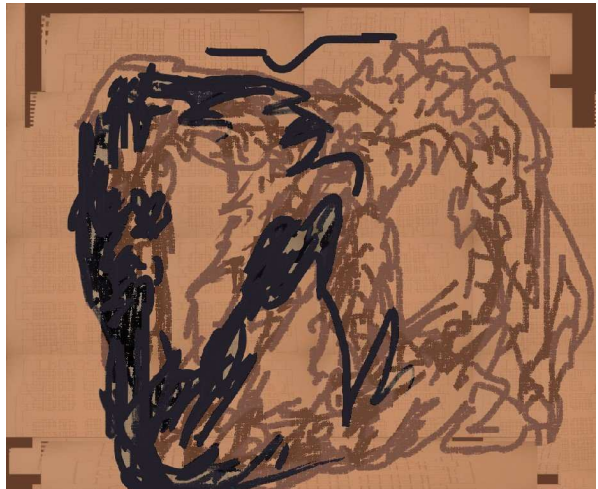
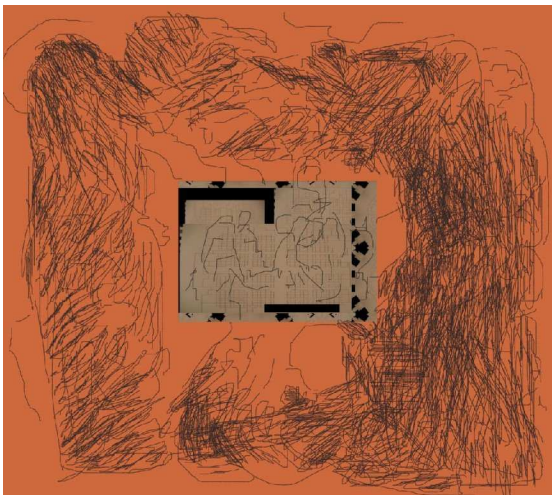
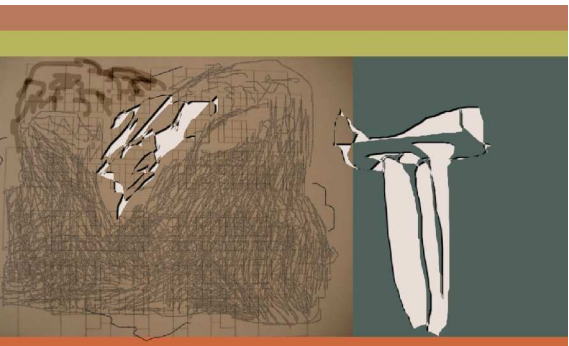
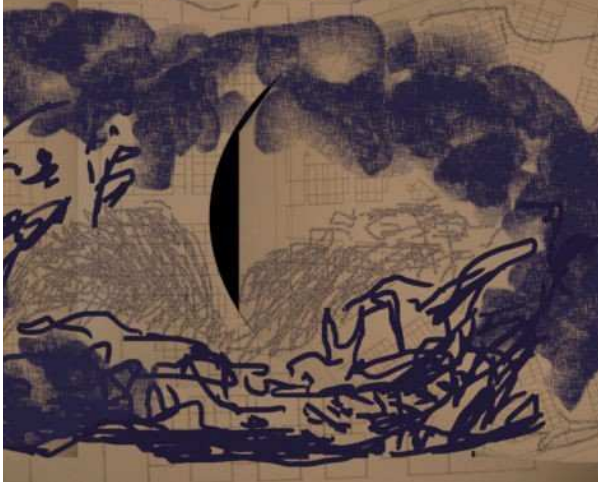


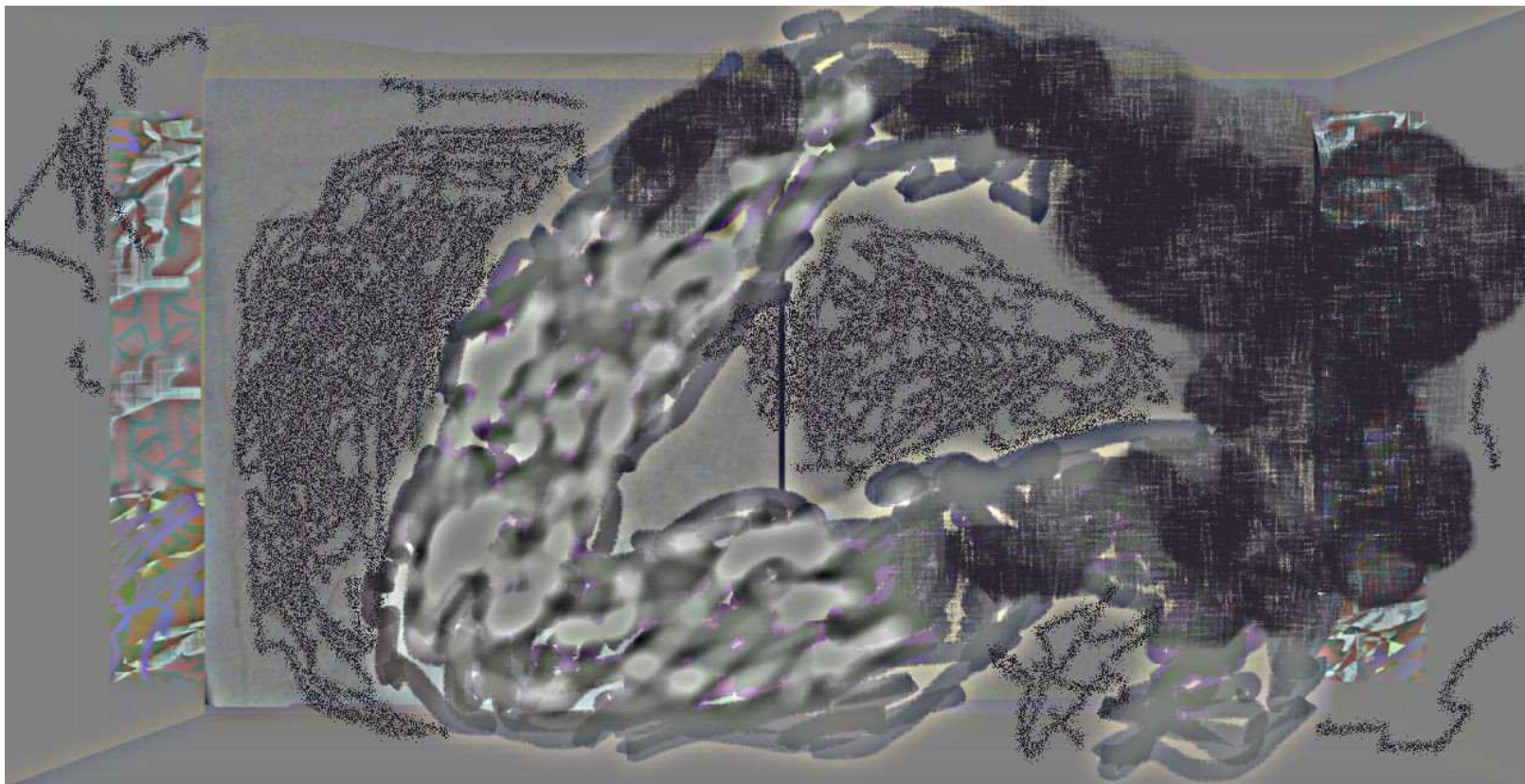












THE SPIN OF THE COIN FOR ME IS CONTRASTING GCENTRIFUGAL “VERSE” WITH
CENTRIPETAL TROPE, :TROPE AND VERSE WITHIN POETICS

Fugue State Mood and Mode

PSYCHOLOGY: -À Reversible amnesia... (“fugue state”).

“oussia” - Being :-à Resaca- Oscillation-- Along
the lines of Usage: Rhea
ousis : Renaissance

Luck chance fate and fortune within
Chords thread and strings of fated
necessity: “time reversible func-
tions- Prosody of drawing...”
concept” (“concept” itself):
=draft- abstract... & renaissance...

Balducino

Across a museum video panel to street, glass walls and transparency, projection, immersion... et al....

RE

ET AL...

Nebulae!

Noema-noumenon-phenomena-semiotic somatic –bodi: Monad nomadic...

Ambigua/

Nebulae..... osmotic oussia and stain free Orphism...

Tethys the tether and Grotto Goddess waters break light sweet and salt stainless
eye of the orb...

And a Bus stop **UMBRELLA**



Renaissance

Renaissance of ? ... Ambigua!

Chimera- ambigua

Now Neo Rhetorics :Physics-
Psychology-Deconstruction...

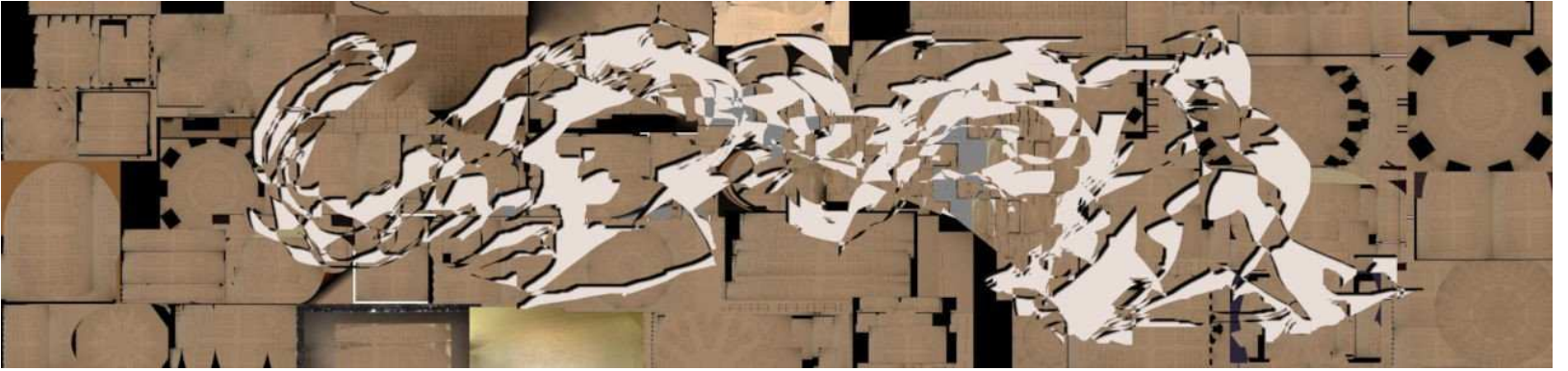
QUARKS OF FATE

Fate of quarks

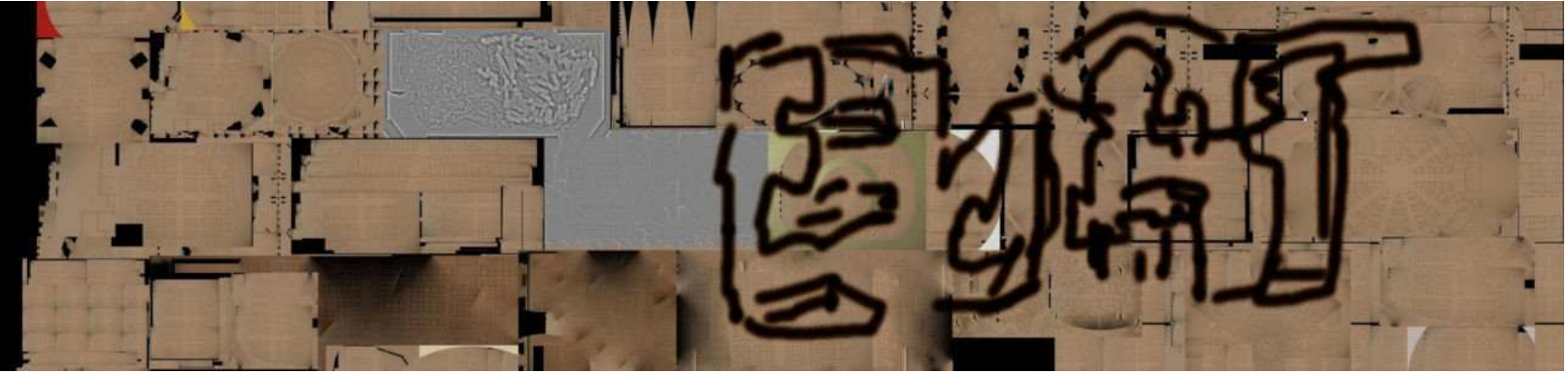
Photo fields astronomy...

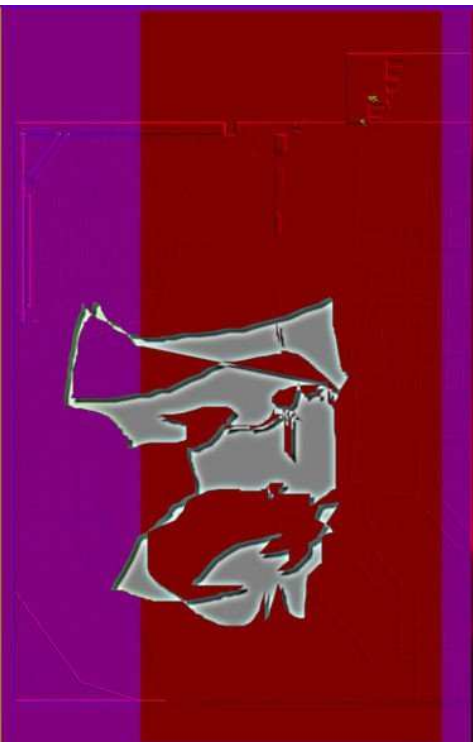
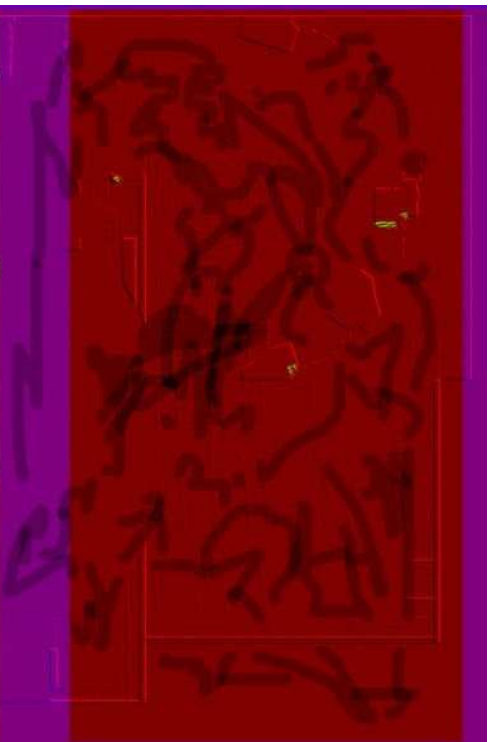
Presage to Virtuality

Drawing to be the thought
experiment...











ambigua

